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Doctor WHO IN-VISION

DELTA AND THE BANNERMEN

THE MAKING OF A TELEVISION DRAMA SERIES

Origins

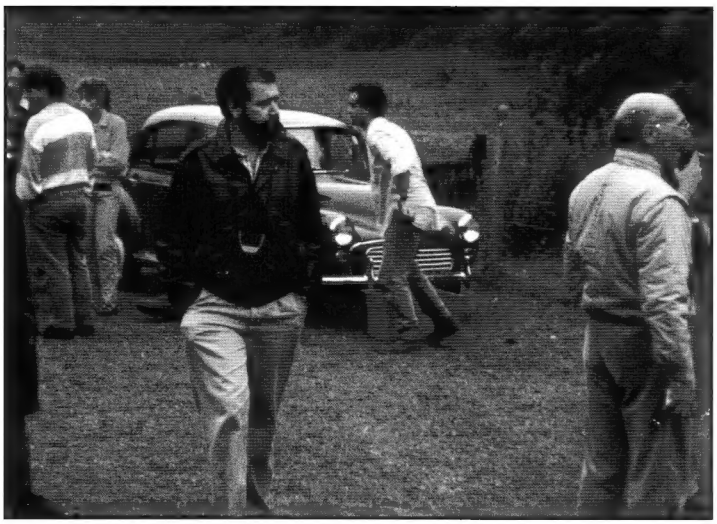
With PARADISE TOWERS in the pipeline, script editor Andrew Cartmel was at least familiar with his position as he commissioned the last six episodes of Season 24. There were no scripts in the cupboard, and after the lacklustre reception which had greeted the epic continuity-fest of THE TRIAL OF A TIME LORD there was a general feeling towards new talent, new monsters and shorter self-contained stories.

But there was to be no budgetary increase beyond the standard allowance for inflation, and the Producer was finding it harder to afford four separate productions per year. Last year's solution had been to have one production crew make two separate stories back-to-back, with TERROR OF THE VERVOIDS shot as an entirely studio-bound four-parter, preceded by several weeks shooting two location-based episodes of THE ULTIMATE FOE.

Keen to refine this further, John Nathan-Turner's notion was to take the same six-part structure and divide into two three-parters — one studio-bound and one made entirely on location; the first time audiences would have seen a **Doctor Who** serial of this length since PLANET OF GIANTS was cut from four episodes to three in 1964. The framework was thus in place before the writer sat down to prepare his first outline.

Born in South Africa in the mid-1950s, Malcolm Kohll had moved to the then Rhodesia when he was nine, before studying journalism at Rhodes University back in his homeland's Graemestown. Graduating with honours, he headed for a one-year post-graduate course in media studies at Middlesex Polytechnic in London and remained in England for ten years developing scripts. It was a summer attachment at the BBC Script Unit that brought him into contact with Andrew Cartmel.

Malcolm Kohll had watched **Doctor Who** on TV since he was a child. He brought a raft of ideas to a meeting at Cartmel's Shepherds Bush office, but was dismayed to find all the good ones had already been done in the series. It was back to square one until John Nathan-Turner entered the fray with a few extra parameters he asked both men to consider.



WRITER MALCOM KOHLL ON LOCATION

"I also spoke to JNT who indicated that of the series being planned, they had three episodes which were going to be shot on location. He wanted to use a different location from the ones they usually used in the south of England. He was thinking, possibly, of using something in Wales, and he asked if I was familiar with Wales. I said that I was; my brother lives in Wales. I had spent quite a lot of time there, and so I was then thinking of a project which could be set in Wales.

"Another of the criteria was that it should be in the recently recognisable past, rather than a period piece. So, to some extent, I had a couple of parameters in which to work; namely, the location and the time period. Thereafter it was a case of tossing ideas backwards and forwards with Andrew, and eventually latching onto this one idea at which point he said, "Go away and work it into a storyline", which I did".

Malcolm Kohll, Space Buns for Tea, January 1989

Script

Kohll's idea began with the concept of a gentle alien, a Chimeron, fleeing its native world to escape the scourge of bandit marauders — the Bannermen.

The Chimeron's flight would take it to Earth, circa 1957, co-incidentally the destination for another band of alien visitors who wanted to vacation in a Fifties holiday camp. But their disguised spacecraft would collide with an early American satellite launch. So top secret was this launch that no details had been communicated to the media beforehand. Among the few who knew anything about it were the American agents Hawk and Weismuller.

"The motives were more clearly explained in the script. The Bannermen had, in fact, made their own world inhospitable. They had polluted it. They had despoiled it. They had abused it in every way so that it simply became no longer capable of sustaining a life force. They knew that the Chimeron planet was abundant in natural resources, and they knew that the Chimerons, in general, were an amiable and non-warlike people. So, quite simply, they decided to move en masse to their planet, annihilate the race and take over by force."

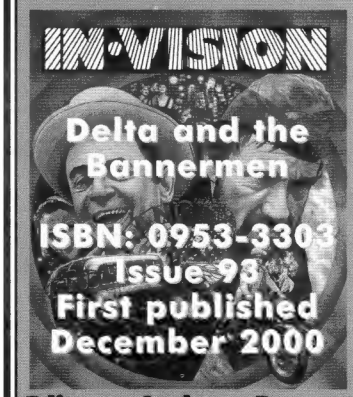
"Hawk and Weismuller were, to some extent, added for light relief... I wanted to incorporate one of those stories that worked on a level of, "What if..." — and Hawk and Weismuller's story was, "What if the Americans had actually beaten the Russians into space by launching the first artificial satellite?" I mean, history records that the Russians were the first with *Sputnik*, but I had wanted to say that the Americans had launched a satellite before *Sputnik*, but because it had been blown off course by an alien pleasure bus, the story had been hushed up. That was how Hawk and Weismuller were originally conceived. They were going to be on the track of the satellite, and it was going to be a sub-plot; to put the thing into some kind of historical context, but also give it a slight twist of humour."

Malcolm Kohll, Space Buns for Tea, January 1989

Later describing his approach to writing this serial as "fragmentary", Kohll gradually added extra ideas. He was keen to devise a character that embodied the romance and mysticism of Celtic Wales without actually bringing Merlin into the tale, and so created Goronwy, for whom the casting notes would read, "Aged Welsh beekeeper and sage. He talks to his bees (and vice versa). Rather a Merlin character and fund of ancient lore".

Some fan reviews would later suggest Goronwy was intended as another Time Lord in hiding, or even the Doctor's hermit mentor last seen in PLANET OF THE SPIDERS, but Kohll scotched these theories, explaining him simply as, "...a man who uses his eyes and ears and constructs his ideas of the world from what he sees about him. He's never really startled by anything, because he represents someone who's perfectly in tune with his environment. He potters along, observing, seeing, feeling everything that goes on around him, and functioning with an air of innocence."

The second Welsh aspect Kohll brought in was the holiday camp, which were common on the west coast during the Fifties and



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This issue is dedicated to David Brunt and Nigel Griffiths whose work on the fanzine Space Buns for Tea almost made an **IN-VISION** issue unnecessary.

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Rewriting History

The true history of the first satellite, and the state of the space race in 1959...

Early space launches

4-10-57	**Sputnik 1** (USSR)	First artificial satellite
23-10-57	Vanguard TV2 (US)	Test flight of Viking rocket
3-11-57	**Sputnik** 2 (USSR)	First animal in orbit
6-12-57	Vanguard TV3 (US)	Exploded on launch pad
31-1-58	**Explorer** 1 (US)	First American satellite
5-3-58	Explorer 2 (US)	Failed to reach orbit
17-3-58	**Vanguard** 1 (US)	First Vanguard success
26-3-58	**Explorer** 3 (US)	Radiation belt survey
28-4-58	Vanguard (US)	Third stage failure
15-5-58	**Sputnik** 3 (USSR)	Scientific survey
27-5-58	Vanguard (US)	Vanguard launch failure
26-6-58	Vanguard (US)	Vanguard launch failure
26-7-58	**Explorer** 4 (US)	Radiation belt survey
17-8-58	Pioneer (US)	Launch failure
24-8-58	**Explorer** 5 (US)	Failed to reach orbit
23-9-58	Luna (USSR)	Failed to reach Earth orbit
26-9-58	Vanguard (US)	Vanguard launch failure
11-10-58	**Pioneer** 1 (US)	Failed to leave Earth orbit
12-10-58	Luna (USSR)	Failed to reach Earth orbit
23-10-58	Beacon 1 (USA)	Failed to reach Earth orbit
8-11-58	**Pioneer** 2 (US)	Failed to reach Earth orbit
4-12-58	Luna (USSR)	Failed to reach Earth orbit
6-12-58	**Pioneer** 3 (US)	Failed to reach Earth orbit
18-12-58	**Score** (US)	Failed to leave Earth orbit
2-1-59	**Luna** 1 (USSR)	Communications satellite
28-2-59	**Discoverer** 1 (US)	Passed Moon into solar orbit
3-3-59	**Pioneer** 4 (US)	First polar orbit
13-4-59	**Discoverer** 2 (US)	Lunar flyby
3-6-59	**Discoverer** 3 (US)	Capsule reentered but was lost
25-6-59	**Discoverer** 4 (US)	Failed to reach orbit
16-7-59	**Explorer** S-1 (US)	Failed to reach orbit
7-8-59	**Explorer** 6 (US)	Failed to reach orbit
13-8-59	**Discoverer** 5 (US)	First photograph of whole Earth
19-8-59	**Discoverer** 6 (US)	Capsule never found
12-9-59	**Luna** 2 (USSR)	Capsule never found
4-10-59	**Luna** 3 (USSR)	First impact on moon
13-10-59	**Explorer** 7 (US)	Pictures of far side of Moon
7-11-59	**Discoverer** 7 (US)	Magnetic field survey
20-11-59	**Discoverer** 8 (US)	Re-entry failed
		Capsule never found

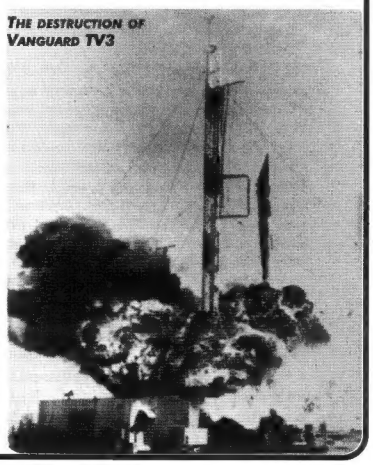
THE AMERICAN satellite seen in DELTA AND THE BANNERMEN is a close match for *Sputnik One*, the Soviet satellite which began the space age on October 4 1957. Nicknamed 'The Simplest' by its creators (the cyrilic initials for this being a pun on those of the Soviet space programme's chief designer Sergei Korolyev), *Sputnik One* consisted of a simple radio transmitter inside a 200lb metal sphere trailing whiplash antennae, and was a last minute replacement for the 3-ton scientific satellite which the Soviet Union had originally planned to launch during the 1957 International Geophysics Year (and which eventually reached orbit as *Sputnik Three* once technical problems had been solved). The only other *Sputnik One*-type satellite to fly was the forward section of *Sputnik Two*, which trailed behind it a separate compartment carrying the first animal in space, the dog Laika. Launched without a heat shield, they could not return to Earth and burnt up on re-entry a few months later.

American satellites of the time were much lighterer (only 30lb and 3lb for *Explorer One* and *Vanguard One* respectively), thanks to the smaller launch capacity of American missiles and the American advantage in micro-electronics. America had had the capacity to beat the Soviets into orbit with the rockets controversial German scientist Werner Von Braun had developed for the Army, building upon his wartime V2s to produce the Viking, Redstone and Jupiter missiles, but President Eisenhower had ruled that America's first satellite be entirely civilian (in contrast, the Sputnik flights were a subtle demonstration that the R7 ICBM which launched it was capable of firing a similarly massive warhead at America). It was only after a series of embarrassing public failures by the Vanguard programme that Von Braun was allowed to launch *Explorer One* on one of his military missiles. Soon afterwards, Von Braun was transferred to the efforts of the newly created, civilian space agency NASA.

By 1959, when the transmitted version of DELTA AND THE BANNERMEN is set, threre had been fewer than 25 successful satellite launches, but America has been responsible for the majority of these, and a *Sputnik One*-like satellite was already old-hat, with more advanced satellites returning detailed scientific surveys, the first views of the far side of the Moon, and the beginnings of satellite surveillance. Indeed, the big race of 1959, which would have meshed perfectly with Weissmuller and Hawk's role, was the attempt to recover a satellite from orbit. In April 1959, America had achieved the first successful re-entry when *Discoverer 2* returned to Earth intact — but was lost in the arctic and possibly recovered by Soviet spies. Had DELTA's script been adapted to refer to the 'first landing of a satellite', Hawk and Weissmuller's mission would have been both topical and urgent that summer 1959...

The first successful recovery of a satellite actually came on 10 August 1960, when *Discoverer 13*'s re-entry capsule was recovered from the Atlantic, allowing America to develop the series into an early spy satellite whose precious photos were captured by jet aircraft as they parachuted to Earth.

As for the Soviet Union, as of *Sputnik IV* in May 1960, they began flying the *Korabyl Sputnik* series — unmanned tests of the *Vostok* capsule which would take Yuri Gagarin into orbit on April 12 1961, and which would remain in service as an unmanned spy satellite until the late 1980s...



THE DESTRUCTION OF VANGUARD TV3

Sixties thanks to the warm climate. Kohll had never been to one himself, but he did take time out during his writing of the script to reconnoitre the ageing example at Barry Island, South Glamorgan that would eventually be used as a location.

Though some members of the production team would later dub this serial *Who-de-Who*, a greater influence was David Puttnam's 1973 feature film *That'll be the Day* with its vision of teddy boys and ton-up kids taking jobs as redcoats, spending their evenings in the dance halls listening to the rock 'n' roll music hits of the Fifties. Indeed, rather as Puttnam had done, Malcolm Kohll supplied a list of suitable tracks from 1957 and earlier that he felt would work as music to underscore the drama of his scripts.

On 30 January 1987 Cartmel OKed Kohll's storyline for expansion into a full scene breakdown, and a commission was duly signed. There would, however, to be one extra story parameter. In mid-January Bonnie Langford's agent advised the production office that his client wished to wind down her commitment to **Doctor Who** from the end of this series to begin pursuing other work. However, not wishing to bolt stable doors altogether, Langford's agent added that she was willing to appear at the start of the following season if work engagements permitted.

The looseness of these arrangements did not sit well with John Nathan-Turner. The Producer's preference was to keep Mel in the series for at least two years to avoid her being tagged a short-lived companion, but he accepted this was unlikely to happen. So Cartmel and Nathan-Turner took up the task of creating a successor who, by necessity, should be radically different in personality.

Nathan-Turner favoured a notion of introducing the new companion before Bonnie Langford left the show so they could have at least one story fighting side-by-side. Consequently both Malcolm Kohll and Ian Briggs (the planned writer of the studio-based three parter) were handed outline briefs for a character Cartmel had nicknamed Alf. They were asked to flesh her out into a tough, street-wise young female lead for their respective serials — one of whom might then be selected to become a future regular if Bonnie Langford left early. At this stage of planning season 24 John Nathan-Turner was unsure which serial he'd transmit first.

Script-Editing

While Kohll was busy developing his idea, the news broke on 27 February that Sylvester McCoy had been picked to play the seventh Doctor. Knowing the Doctor was to be played by a younger man helped Kohll better determine how the character might be played — he could do action scenes and some stunts, and could even ride a motorcycle. As the scene breakdown developed into a contract to supply three rehearsal scripts, Andrew Cartmel let Kohll see some of the material penned by Pip and Jane Baker for TIME AND THE RANI so the writer could understand how many of the Doctor's new mannerisms and idiosyncrasies should come across. In particular he latched onto the Time Lord's new habit of misquoting proverbs and his rapid lurches from moments of high tension to comedy.

Director Chris Clough had unofficially joined the production team by the time Kohll delivered his draft scripts around mid-March and had immersed himself in the logistics of planning, budgeting and casting two productions in parallel. One matter of immediate concern was the length of Malcolm Kohll's scripts. Each episode was coming in at around 70 pages, which was far too much for a 25-minute slot.

Two casualties were explanations of the Bannermen's reasons for persecuting the Chimeron people, and the whole sub-plot of the Americans' secret rocket launch. Removing the latter also removed any need to time the serial precisely to the launch of *Sputnik One* on October 4th 1957. That suited Chris Clough, and later Keff McCulloch, because 1959 gave them a greater variety of rock 'n' roll standards to choose for the soundtrack.

The serial's closing scene was also pruned. It was to have ended with Billy, Delta and the Chimeron princess in the cockpit of the Bannermen fighter, looking to their destinies together as the ship soars out into space.

Though the serial would be shot entirely on location, Malcolm Kohll could include scenes set aboard the TARDIS since it would be used in Ian Brigg's story. He duly included about three minutes

of material; an establishing scene for the Doctor and Mel, the Doctor's frantic efforts to save the crashing Navarino shuttle, and Burton being shown around the console room by the Doctor. On reviewing the script Andrew Cartmel removed the last of these as it would have meant hiring the actor for one day at Television Centre, and transferred some of its dialogue to a subsequent location scene.

Other changes were insisted upon for more practical reasons as reports and began to filter back from the Production Manager's reconnaissance trips to Wales. The first sight of Billy's 1953 Vincent Rapide motor-bike was originally to have been in a boat-yard, but as this would have meant an extra half day in an additional location purely for a couple of scenes, the venue was switched to a redressed storeroom at the holiday camp.

Another lost seaside location was the beach where Delta and Billy were to have had their picnic together. Kohll had suggested somewhere on the Gower Peninsula, but a humbler field by a brook would do instead.

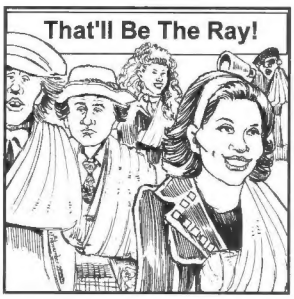
One change was made late in the day as the unit was setting up on location. Following their capture in part two, Mel and the chief redcoat Burton were to be seen tied up on the camp roundabout. However the one at Barry Island was in the main body of the camp and was overrun by real holidaymakers during the day.

Other tweaks were applied as Chris Clough and John Nathan-Turner began casting the actors. When it became apparent how much music publishers wanted by way of copyright payments for granting **Doctor Who** permission to use short extracts from rock 'n' roll hits by original artists, the team hit on the idea of purchasing selected sheet music performing rights instead. Armed with these, members of the cast and any hired musicians could perform their own 'covers' of tracks and **Doctor Who** would 'own' the performance. That necessitated finding an actor who not only looked like a Fifties rock 'n' roll icon, but could also sing like one too.

Burton and Vinny were originally imagined as more obviously ex-military. Kohll's description of the former noted him as, "The boss of the holiday camp. Over 50 and rather down at heel. He probably served in the cavalry in India and has never got to grips with civilian life. Rises to the situation when required, but generally more enthusiastic than efficient." As for Vinny; "He is a crusty Chelsea Pensioner, and Burton's Number Two".

As the formal Director-joining date approached, Cartmel and Kohll agreed a witty change of story title for the production. Noting how the names of the Chimeron queen and the main villains seemed synonymous with many archetypal Fifties bands — Rory Storme and the Hurricanes, Danny and the Juniors, Benny and the Jets — the Script-Editor slyly changed the production's name to DELTA AND THE BANNERMEN. This also neatly spoofed a mid-Eighties band, Echo and the Bunnymen, because delta is the international recognition code for letter 'D' in the aeronautical alphabet, just as echo is for 'E'. Intended more as a joke, the title was changed back to *Flight of the Chimeron* in time for the printing of the Production Diary, probably at the insistence of John Nathan-Turner. It is unknown why it was switched back to DELTA... shortly before transmission.

Personnel



Chris Clough was an almost automatic choice to helm both DELTA AND THE BANNERMEN and DRAGONFIRE. Only two serials in the entire history of **Doctor Who** had ever been shot entirely on location before; SPEARHEAD FROM SPACE and THE SONTARAN EXPERIMENT, and the latter's production as if it were the filmed inserts for Director Rodney Bennett's studio-bound ARK IN SPACE was very similar to the way Clouch had handled parts nine to fourteen of THE TRIAL OF A TIME LORD a year ago.

Clough was enthusiastic about returning to **Doctor Who**, and was delighted to find quite a lot of the work of scouting out locations had been completed in advance of his arrival by the allocated Production Manager, Gary Downie.

Providing principal back-up for the Director were four relatively inexperienced faces as far as **Doctor Who** was concerned. John Asbridge was in charge of Set Design, although the bulk of his work would be seen in DRAGONFIRE. Returning for only his second **Doctor Who** was Costume Designer Richard Croft, previously an assistant to Amy Roberts during the making of MAWDRYN UNDEAD. Make-up artist Gillian Thomas was still an assistant when she undertook her first **Doctor Who**, THE SEEDS OF DOOM back in 1975 and had to wait another four years before landing her first assignment with the Time Lord as full Designer on THE CREATURE FROM THE PIT.

Fairly recently promoted to Designer was Visual Effects overseer Andy McVean. He had joined the department in the early Eighties, receiving training from old hands like Tony Harding and Mat Irvine. This production, however, was the biggest project he had undertaken to date, not least because he was going to be designing two shows simultaneously.

Two more experienced hands on the tiller were Dave Chapman for electronic effects and Dick Mills handling special sounds. Initially the Producer pondered if an incidental music composer was going to be needed on the serial. Kohll had provided a long list of appropriate musical cues that could be drawn from Fifties rock standards, and the notion of doing a 'Fifties pastiche musical' was uppermost in John Nathan-Turner's mind. Unfortunately, music prices meant this idea had to be scaled down and the Producer turned to Keff McCulloch, knowing him to be an accomplished pop arranger as well as a composer.

Casting was heavily influenced by the desire to achieve a cross between *Grease* and *That'll be the Day*, and one of the first characters to be signed up was the

Sara Griffiths

At the time, Sara Griffiths must have been disappointed that her role as Ray didn't become a regular part, but in retrospect she might feel that she was lucky to escape the 'Curse of Who', as she would go on to play a good string of supporting roles in TV and on the stage during the 1990s.

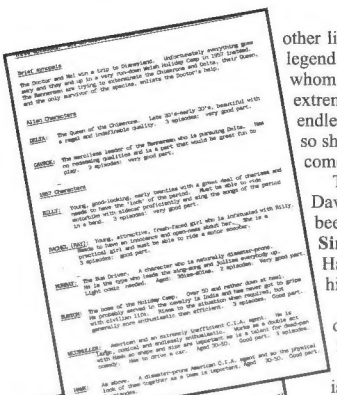
Born in 1969 in Sheffield, Griffiths studied at the Elmhurst School of Theatre Arts (past alumni: Sarah Sutton) from 1979-85, and was the partner of actor Joseph Fiennes for six years during the 1990s. After DELTA AND THE BANNERMEN she appeared in a number of comedy series, as spoilt daughters in series such as David Nobbs' **Rich Tea and Sympathy**, and as the lead in a couple of abortive pilots. Alongside a stint in **Emmerdale**, her stage career includes the title role in *Edith Grant* at the Chichester Festival, Miranda in *The Tempest*, and Sheila Burliss in the National Theatre's acclaimed production of *An Inspector Calls* (from August 3 1998).

A Likeness In Stone (Fiona) (2000)
Gentlemen and Players (Liz)
Kangaroo Valley Pilot
Van De Valk
Rich Tea and Sympathy
(Tracey Rudge) (5-7-91 - 9-8-91)
Talking to Strange Men
The Ruth Rendell Mysteries
(Penelope)
The Chief
Sisters Pilot
Emmerdale Farm (Clare Sutcliffe)
Late Expectations (Polly Jackson) (1987)
Talking To Strange Men
(Penelope, librarian) (1992)
Doctor Who (Ray)
DELTA AND THE BANNERMEN (2-11-87)

comic figure of the Tollmaster. He was described in the casting notes as, "A very OTT character and the proud presenter of the holiday prize to the Doctor and Mel. A mixture of game show host and pantomime dame". And where pantomimes were concerned Chris Clough deferred to John Nathan-Turner's vastly greater experience.

"I first approached my old chum Christopher Biggins, who is a great panto dame and was presenting a game show on Sky TV at the time called **Wife of the Week.** Chris thought the part too small, and wanted to play a villain anyway. Then we contacted Bob Monkhouse, who desperately wanted to do it, but the dates clashed with surgery he was having. And so we offered it to Ken Dodd who agreed at once. He even agreed to come to Wales for a Press photo-call some days before the actual shoot."

John Nathan-Turner, DWM 246, December 1996



Signing Ken Dodd opened a minor floodgate to other light entertainment legends. Broadway and stand-up legend Stubby Kaye accepted the role of Weismuller, whom Kohll determined should be, "American and an extremely inefficient CIA agent. He is large, comical and endlessly enthusiastic. Works as a double act with Hawk so shape and size are important as is a talent for deadpan comedy. Has to drive a car…"

Two other veteran comedy signings were Richard Davies and Hugh Lloyd. Davies' most famous role had been as the fractious Welsh teacher Mr Price in **Please Sir**, while Lloyd's career had begun as Tony Hancock's regular co-star during the 1950s, leading to his own series **Hugh and I** during the 1960s.

Another key bit of casting was Rachel (Ray), described by Malcolm Kohll as, "Young, attractive, fresh-faced girl who is infatuated with Billy. Needs of have an innocence and open-ness about her. She is a practical girl and must be able to ride a motor scooter". The ability to ride a motor scooter was seen as a plus during casting sessions, but neither Clough nor Nathan-Turner thought it more important than finding the 'right' face for the role. Sara Griffiths tested and was short-listed , but the part was eventually offered to Welsh actress Lynn Gardner whose accent was judged to be more natural. The only problem was, she could not ride a scooter, and midway through lessons to solve this she came off the scooter and badly injured her leg. Confined to a plaster cast there was no way she would be fit in time for recording. And so the part went to number one reservist, Sara Griffiths.

The part of Billy gradually assumed more importance as production evolved. At first, casting sheets stipulated only a young, good-looking charismatic performer with overtones of a James Dean. But as the position over copyright costs loomed, Billy suddenly wound up with

Ken Dodd

Kenneth Arthur Dodd, OBE, was born on November 8 1927 and began his stage career under the guise of Professor Yaffle Chuckabutty, operatic tenor and sausage knotter!

He made his professional debut at the Nottingham Playhouse in 1954, and rapidly became one of Britain's most popular stand-up comedians, even braving the notorious Glasgow Empire - where, he says, he died frequently, leaving him no fear about his **Who** appearance!

Dodd's style evolved into a mixture of surreal off-colour jokes, generally about where he might put his trademark tickling stick ("What a lovely day for running up to the Prime Minister, tickling him up and saying how's that for a rise in the interest rate!"), whimsical tales of the Diddymen who lived in his home town of Knotty Ash, and his closing song *Happiness* ("The greatest gift that I possess is more than my share of happiness.") During the 1960s Dodd reached the top ten four times (with *Love is Like a Violin* (1960, No.8), *Tears* (1965, No.1), *The River* (1965, No.3), *Promises* (1966, No.6), and two top ten albums), though his signature tune only reached Number 31.

Alongside this, he headlined a string of successful TV variety shows throughout the 1960s and 70s, and radio series including *The Ken Dodd Show* (1963-79), *Doddy's Daft Half Hour* (1972, *Doddy's Comic Cuts* (1973) and *Doddy's World of Whimsy* (1975)

As the variety era left TV he continued his stage stand-up career, and in the 1980s he branched out into serious acting, putting the trials of a tax dispute with the Inland Revenue where he was cleared of any wrong-doing behind him with stage roles as Malvolio in *Twelfth Night* which led to his appearance as Yorick in Kenneth Branagh's film of *Hamlet*.

Ken Dodd continues to live in Knotty Ash with his partner, ex-Bluebell dancer Anne Jones, and can be found in the *Guinnesss Book of Records* for telling 1,500 jokes in three and a half hours.

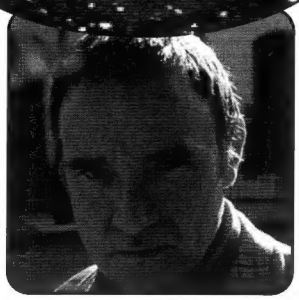
Alice in Wonderland (Mr. Mouse) (1999)
Hamlet (Yorick) (1996)
Face to Face (13-3-95)
An Audience with Ken Dodd (3-12-94)
Television's Greatest Hits A6 (1992)
Ken Dodd at the London Palladium
(Thames, 25-12-90)
A Question of Entertainment
(Team Captain) (24-4-88 - 21-8-88)
Doctor Who (Tollmaster)
DELTA AND THE BANNERMEN (1987)
Ken Dodd's Old English Roast 2 pilots
Ken Dodd's Showbiz
(1-1-82, 13-3-82 - 17-4-82)
Doddy! (1-1-82)
Dodd on his Todd (14-4-81 - 19-5-81)
Parkinson (15-3-80)
It's No Joke (Lead speaker) (31-3-77)
Ken Dodd's New Year's Special (31-12-75)
Ken Dodd Says Stand By Your Beds
(24-2-72)
Ken Dodd in Funny You Should Say That
(ATV, 8-4-72 - 13-5-72)
The Ken Dodd Laughter Show
(Thames, 8-1-79 - 12-2-79)
Ken Dodd's World of Laughter (1974-76)
The Ken Dodd Show
(1959-69, 26-12-69, 28-12-78)
Ken Dodd and the Diddymen
(BBC, 1969-1972)
Doddy's Music Box (ATV, 1967-68)
The Good Old Days

Belinda Mayne

Born in 1963, Belinda Mayne was named after *Belinda Fair*, the musical in which her parents, Deidre de Peyer and **Cagney and Lacey** star Ferdy Mayne first met. Her acting career began as a child with a number of roles in German films and television series, including the Anglo-German co-production **Star Maidens.**

Despite supporting roles in 'bonkbusters' such as **Lace** and **Riders**, Mayne's career has continued to focus on similar roles since the production of DELTA AND THE BANNERMEN.

Lichterspiele (Melissa Ryan) (1996)
Der Bergdoktor (Fay) UM LEBEN UND TOD (1993)
Die Spur führt ins Verderben (1993)
Die Tigerin (Elsy) (1992)
To Be the Best (Jill) (1992)
Wüstenfieber (1990)
Riders (Lavina Greenslade) (2/3-5-93)
Doctor Who (Delta)
DELTA AND THE BANNERMEN (1987)
Fatal Beauty (Traci) (1987)
Claudia (Sally) (1985)
Don't Open 'Til Christmas (Kate) (1985)
Vivre pour survivre (Olga) (1984)
Lassiter (Helen Boardman) (1984)
Lace (TV Reporter) (1984)
Krull (Velta) (1983)
Death of a Centerfold (Girl at mansion #2) (1981)
Nightkill (Christine) (1980)
Alien 2, sulla terra (Thelma) (1979)
A Man Called Intrepid (Deidra, girl on steps) (1978)
Star Maidens (Zita) TEST FOR LOVE (21-3-77)
Das Schweigen im Walde (1976)
Strangers (1974)
Als Mutter streikte (1974)



Don Henderson

Born in Leytonstone in East London on 10 November 1932, Don Henderson was almost 38 when he won his first professional acting role. He'd auditioned for the RSC as a dare, and got the part, beginning a thirty year career (ended only by his death from lung cancer in 1997) in which he clocked up more roles than many actors do in twice as long.

Throughout his career, Henderson's hard-bitten demeanor meant he was cast as menacing characters - bouncers, crooks, thugs and policemen. That he was suited to the latter might have horrified the BBC which produced **Dixon of Dock Green**, but Henderson had lived the part, having been a police constable during the late 1950s. He eventually resigned from the force, because he felt too sorry for the petty crooks and misguided teenagers he was having to arrest.

That mix of hard-man and compassion made Henderson a star in the late 1970s when he was cast as Detecive Sergeant Bulman in Granada's adaptations of Kenneth Royce's *XYY Man* novels. In the books, Alf Bulman is a brutal thug determined to apprehend cat burglar-turned-spy 'Spider' Scott (played on screen by Stephen Yardley) at any cost to law or limb. Henderson's portrayal of the part gradually undermined the stereotype.

Reluctant to remove his wedding rings, he decided to wear fingerless gloves which concealed them. One day, he simply turned up on set carrying a plastic bag in which Bulman carried his papers... and fairly soon that bag became the home of his Open University textbooks, and Bulman started to wear a William Shakespeare sweatshirt in honour of the hero his course had revealed to him. When **The XYY Man** ended after two years Bulman became the centre piece of a spin-off series **Strangers**, about a roving group of police officers sent into trouble spots where local coppers might be noticed if sent undercover. By the time DCI George Kitchener Bulman resigned from the force five years later (to run off with his boss's wife) Henderson's portrayal of a brutal but fair eccentric had become so dominant that Kenneth Royce's final Spider Scott novels had to team the erstwhile enemies as they fought cynical spies, acknowledging that 'Bulman had always been misunderstood'.

The end of **Strangers** merely led Henderson into his own series as a private detective, **Bulman**, which embarrassed makers by achieving unexpectedly high ratings, and was axed in summer 1987 after a shortened second run. However, the character returned, in a way, three years later, when Bulman's lead writer Murray Smith launched **The Paradise Club** on BBC1. Leslie Grantham played gangland boss Danny Kane, with Henderson as his Bulman-like brother, defrocked priest Frank Kane, and supporting characters from **Bulman** and **Strangers** made guest appearances, while events from past episodes such as THE TAXI CAB WARS were mentioned. Indeed, the Paradise Club itself was first seen in an early episode of **Strangers** (and would later appear in the Jasper Carrot comedy **The Detectives**!).

The end of **The Paradise Club** in 1991 ended Henderson's association with a character who'd made him an icon over the past 15 years, but didn't interfere with his career, as he'd continued to lay guest roles, cameos and walk-on supporting parts throughout that time.

His last role came in the movie *Fairytale: A True Story*. Despite advanced lung cancer which had largely robbed him of his voice, he gave an arresting performance as a champion arm wrestler, performing silently until the moment when he rasps 'Bollocks!' on being defeated! Don Henderson died on 22nd June 1997.

FairyTale: A True Story (Sydney Chalker) (1997)
Red Dwarf VII (Rogue Simulant)
G6: BEYOND A JOKE (21-2-97)
The Famous Five (Block)
FIVE GO TO SMUGGLER'S TOP(12/(19-8-96)
Preaching to the Perverted (Commander Cope) (1997)
The Wind in the Willows (The Sentry) (1996)
Cracker (Hennessy Senior)
THE MAD WOMAN IN THE ATTIC (1994)
The Bill
The Doctors, 30 Years of Time Travel and BeyondLook at it this Way (DI Munday)
The New Statesman (Brigadier Miljanic)
PROFIT OF BOOM (10-2-91)
Pat and Margaret (Billy) (1994)
White Angel (Inspector Taylor) (1993)
The Baby of Macon (The Father Confessor) (1993)
The Trial (Flogger) (1993)
Black and Blue (Daddy Brett-Smith) (1992)
Carry On Columbus (The Bosun) (1992)
As You Like It (The Dukes) (1992)
2point4 Children (Frank)
B4: ONE NIGHT IN BANGKOK (29-9-92)
Moon and Son (Ron)
Boon (Don Jakes) F2: TWO MEN IN A VAULT (1-10-91)
The Fool (1990)
Merlin of the Crystal Cave
The Absolute Beginner's Guide to Cookery
Spelling It Out
The Paradise Club (Frank Kane) (1990-91)
The BFG (Bloodbottler/Fleshlumpeater) (1989)
Jumping the Queue
Making Out
Minder
Dempsey and Makepeace
Last of the Summer Wine
Maigret (Barge Captain) (1988)
The Adventures of Baron Munchausen (Commander) (1988)
The Adventures of Polly Flint
Henry's Leg
Knights of God (Colley) (1987)
Doctor Who (Gavrok)
DELTA AND THE BANNERMEN (1987)
Dead Head (Inspector Malcolm) (1985)
Billy the Kid and the Green Baize Vampire (The Wednesday Man) (1985)
Bulman (George Bulman) (1985)
Brazil (First Black Maria Guard) (1985)
Squaring the Circle (Kuron) (1984)
Annika
The Master of Ballantrae (Hicks) (1984)
Bottle Boys
The Captive Clairvoyant
The Baker Street Boys
Me and My Town
Jemima Shore Investigates
The Onedin Line (??-?-??)
Goodbye Darling (??-??-??)
The Island (Rollo) (1980)
Play for Today: *Mavis*
Dick Turpin (Tom Bracewell) The Champion (1979)
Dead Reckoning
The Prince and the Pauper (Burly Ruffian) (4-1-76 - 8-2-76)
Strangers (DS/DCI George Bulman) (1978-83)
Star Wars (General Tagge) (1977)
Ripping Yarns (Sgt. Major)
A4 ACROSS THE ANDES BY FROG (18-10-77)
AIM
The XYY Man (DS George Bulman) (1976)
Brannigan (Geef) (1975)
The Big Sleep (1976)
The Ghoul (The Ghoul) (1975)
Poldark (Tom Carne) (1975)
Crown Court
Play for Today: *One Day at a Time*
Van Der Valk
Crossroads
A Killer in Every Corner (1975)
Callan (George) (1974)
Regan (Strip-Club Heavy) (4-6-74)
Softly Softly
Dixon of Dock Green
New Scotland Yard (Watson)
MY BOY ROBBY? (12-1-73)
New Scotland Yard (Warner)
MAN OF HIS WORD (11-5-74)
The Protectors
Wessex Tales: *Barbara of the House of Grebe* (Tramp) (1973)
Warship (Master-at-Arms Heron) (1973-76)
A Midsummer Night's Dream (1968)

Hugh Lloyd

One of the last survivors of television's first successes, Hugh Lloyd first came to attention as one of Tony Hancock's regular company, replacing Kenneth Williams as a more subtle version of the fussy, over-attentive bureaucrats Hancock would often encounter.

By the early 1960s, Lloyd had won his own series in the form of **Hugh and I,** playing the Laurel-like dupe to Terry Scott's scheme making heir to Oliver Hardy. A final season where the pair travelled the world as playboy spies led into other series, generally as the kindly dupe whose life is made a misery by his overbearing friends, and even as a garden gnome! He continues to act into his eighties, most recently in **Randall and Hopkirk (Deceased).**

Randall And Hopkirk (Deceased) (Seth)
A6: A Man of Substance (24-4-00)
Oliver Twist (Elderly Vicar) (1999)
The Clandestine Marriage (Reverend Parker) (1999)
Great Expectations (The Aged P) (1999)
Alice in Wonderland (Fishface Footman) (1999)
Cider with Rosie (Joseph Brown) (1998)
Heartbeat (Archie Birley)
G2: PIG IN THE MIDDLE (7-9-97)
August (Thomas Prosser) (1996)
Blue Heaven (Cleaner) (1994)
Boon (George Jenkins)
F3: TRIAL AND ERROR (10-8-91)
She's Been Away (George) (1989)
The Dunroaming Rising (1987)
Doctor Who (Goronwy)
DELTA AND THE BANNERMEN (1987)
CATS Eyes (Charlie)
A9: SOMETHING NASTY DOWN BELOW (10-5-85)
Venom (Taxi driver) (1982)
Quadrophenia (Mr. Cale) (1979)
Play of the Week: *A Visit from Miss Protheroe* (11-1-78)
Intimate Games (John's Father) (1976)
White Cargo (1974)
Lord Tramp (Hughie Wagstaff) (1-6-77 - 12-9-77)
Birds in the Bush [aka **The Virgin Fellas**] (Hugh) (10-7-72 - 21-8-72)
Lollipop Loves Mr Mole (Reg Robinson) (25-10-71 - 29-11-71)
The Gnomes of Dulwich (12-5-69 - 16-6-69)
Runaway Railway (Disposals man) (1965)
Father Came Too! (Mary, Queen of Scots) (1963)
The Punch and Judy Man (Edward Cox) (1963)
Just for Fun (Plumber) (1963
The Mouse on the Moon (Plumber) (1963)
Hugh and I (Hugh) (1962-1967)
Hugh and I Spy (Hugh) (22-1-68 - 26-2-68)
Go to Blazes (Fireman) (1962)
It's Trad, Dad (1962)
She'll Have to Go (MacDonald) (1962)
Hancock's Half Hour
(Trees Inspector) D11 THE OAK TREE (13-3-59)
(1st old Man) D13: THE SERVANTS (27-3-59)
(Librarian) E2: THE TWO MURDERERS (2-10-59)
(Disbeliever) E3: LORD BYRON LIVED HERE (9-10-59)
(Usher) E4: TWELVE ANGRY MEN (16-10-59)
(Railway Ticket Clerk)
E5: THE TRAIN JOURNEY (23-10-59)
(Launderette Attendant)
E7: THE BIG NIGHT (6-11-59)
(Secretary) E8: THE TYCOON (13-11-59)
(Cashier) E10: FOOTBALL POOLS (20-11-59)
(Patient) F1: THE COLD (4-3-60)
(Librarian) F2: THE MISSING PAGE (11-3-60)
(Smudger Smith) F4: THE REUNION PARTY (25-3-60)
(Bert) F5: SID IN LOVE (1-4-60)
(Photographer's Assistant)
F8: THE PHOTOGRAPHER (22-4-60)
(2nd Councillor)
F9: THE EAST CHEAM CENTENARY (29-4-60)
Hancock (Florist) G2: THE BOWMANS (2-6-61)
(Lift Assistant) G4: THE LIFT (16-6-61)
(Patient)G5: THE BLOOD DONOR (23-6-61)

Stubby Kaye

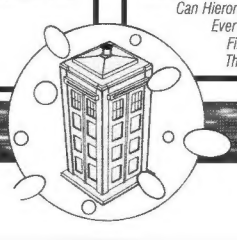
Born Bernard Kotzin on 11 November 1918 in New York City, Stubby Kaye first made a name for himself with his show-stealing portrayal of Nice-Nicely Johnson in the original Broadway production of *Guys and Dolls*, adapted from Damon Runyon's New York gangster tales.

Kaye had begun his career in vaudeville during the 1930s, getting his first break by winning the **Major Bowes Amateur Hour** radio show in 1939. Stand-up comedy led to a London stage debut while touring with the USO during World War II, before he hit Broadway with *Guys and Dolls* in 1950. His act ending rendition of *Sit Down You're Rocking the Boat* stole the show on the first night, and did the same when the show came to London three years later. The film version of *Guys and Dolls* led to a regular series of film roles and TV appearances, but Kaye continued to work as a comedian and on Broadway (in *Li'l Abner)* and the West End (in *Man of Music*) until he settled in Britain, marrying Angela Bracewell, the 'Beat the Clock' girl from **Sunday Night at the London Palladium**, and becoming a regular at London's Fitzroy Tavern.

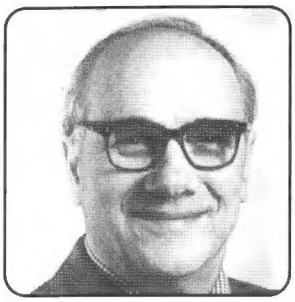
In 1962 he released the album *Music for Chubby Lovers*, and after a final West End role in 1983 he returned to Broadway for the ill-fated *Grind* in 1986, winning the only good reviews of the production.

Along with his roles as Ring Gardner in the 1986 radio play *Some Like Them Cold* and as Marvin Acme in the animated movie *Who Framed Roger Rabbit?*, Stubby Kaye's role in DELTA AND THE BANNERMEN was one of his last parts. He died in December 1997.

The Big Knife (1988)
Who Framed Roger Rabbit? (Marvin Acme) (1988)
Doctor Who (Weismuller)
DELTA AND THE BANNERMEN (2-11-87)
Ellis Island (Abe Shulman) (1984)
Harper Valley P.T.A. (Mr Dickens)
HARPER VALLEY CHRISTMAS (19-2-81)
Laverne & Shirley (Himself)
F12: MALIBU MALIBU MANSION (1981)
Goldie and the Boxer Go to Hollywood (Babe) (1981)
Six-Pack Annie (Mr Bates) (1975)
Timber Tramps (1973)
Cockeyed Cowboys of Calico County (Bartender) (1970)
Cool It Carol! (Rod Strangeways) (1970)
Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness? (Fat Writer) (1969)
The Monitors (Cameo) (1969)
Sweet Charity (Herman) (1969)
The Monkees (Wolfgang)
B21: MONKEES RACE AGAIN (12-2-68)
The Way West (Sam Fairman0 (1967)
Cat Ballou (Shouter) (1965)
Shenanigans (Host) (1964)
Sex and the Single Girl (Helen's Cabbie) (1964)
Forty Pounds of Trouble (Cranston) (1964)
The Cool Mikado (Judge Herbert Mikado & Charlie Hottleisch) (1962)
My Sister Eileen (Marty) (1960-61)
Li'l Abner (Marryin' Sam) (1959)
Love and Marriage (Stubby Wilson) (1959)
Pinocchio (Town Crier) (1957)
You Can't Run Away from It (Fred Toten) (1956)
Guys and Dolls (Nicely Nicely Johnson) (1955)
Taxi (Morris) (1953)



Richard Davies



Richard Davies is probably best remembered for his long-running role as the irrascible teacher Mr Price in the ITV sitcom **Please Sir!**, and has tended to work in comedy as similar characters, such as the neurotic hotel guest in the classic **Fawlty Towers** episode THE KIPPER AND THE CORPSE. A particularly memorable turn was his role in **Whoops Apocalpyse**, as the Chancellor of the Exchequer whose Prime Minister calmly reveals himself to be Superman.

More serious roles have included Dennis Potter's Where the Buffalo Roam and alongside Tom Baker in the horror film The Mutations. More recently, he's made a number of appearances in **Star Trek**-spoofing episodes of **2point4 Children**.

Days of Our Lives (Kensington) (1999)
Dad A2: DADMESTIC (2-10-97)
And the Beat Goes On (Father Hopkins) (1996)
Paul Merton's Life of Comedy SCHOOL DAYS (1995)
Frank Stubbs (Huw) B2 POLITICIAN (18-7-94)
2point4 Children (Gareth) C5 BEAM ME UP, SCOTTY (5-10-93)
2point4 Children (Gareth) B3 HORMONES (22-9-92)
Boon (Cledwyn Pritchard) C11: ONE REBORN EVERY MINUTE (10-1-89)
Doctor Who (Burton) DELTA AND THE BANNERMEN (1987)
Bottle Boys (Stan Evans) (1984-85)
The Citadel (Dr Watkins) (20-1-83 - 24-3-83)
Whoops Apocalypse (Chancellor of the Exchecquer) (14-3-82 - 18-4-82)
Fawlty Towers (Mr. White) B2: THE KIPPER AND THE CORPSE (12-3-79)
Rule Britannia! (Taffy Evans) (8-10-75 - 12-11-75)
Oh No, It's Selwyn Froggitt (Clive) (1976-77)
Blue Blood (Jones) (1973)
The Mutations (Doctor) (1973)
Steptoe and Son Ride Again (Butcher) (1973)
Please Sir (Mr. Price) (1971)
Please Sir! (Mr. Price) (1969-72)
Twisted Nerve ('Taffy' Evans) (1968)
The Wednesday Play: *Where the Buffalo Roam* (Mr. Black, teacher) (2-11-66)
Zulu (Pvt. William 593 Jones) (1964)

the job as resident singer at the Shangri-la camp. Correspondingly, casting notes were reissued, emphasising that the successful candidate should have a strong singing voice as well.

There was even a small part for John Nathan-Turner's own chow/corgi dog Pepsi, who appeared as Mr Burton's pet during the course of the story.

Set Design

With no studio space available whatsoever for serial 7F (TARDIS scenes excepted), everything John Asbridge was asked to visualise had to be available on location.

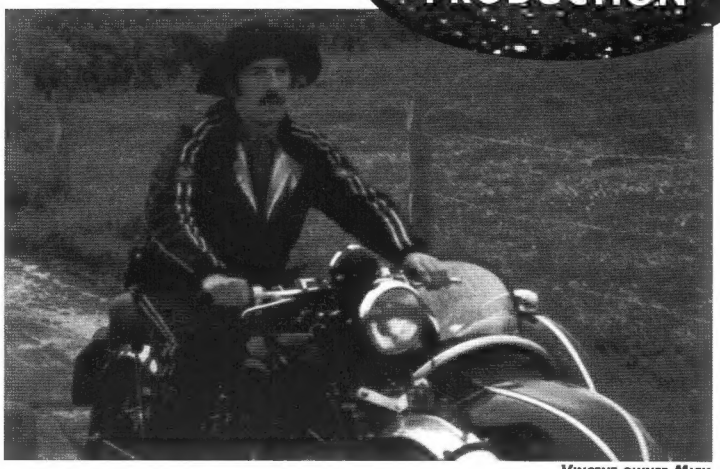
Technology solved some of his problems. Newer generations of O.B cameras were far more tolerant of low level lighting conditions and did not require the heavy, controlled angle spotlights needed by their ancestors. Scenes such as those in Burton's office or in Goronwy's cottage could be shot indoors on location instead of in a studio-based representation.

Two sets were more difficult: the interiors of the Bannermen fighter and the Navarino shuttle (aka the holiday coach). The former was to be built on location. Working closely with Andy McVean, Asbridge agreed the shape of the spacecraft. The main fuselage of the ship — including the engines and two of the landing gear pods — would only appear in model-form. The cockpit section was located at the end of a gimballed neck section which wuld lower once the ship touched down. So the only section of the spacecraft Asbridge need be concerned with was the cockpit pod in its rested position — and even here, only the very forefront adjacent to the hatchway.

The cockpit was built in sections at Television Centre on a framework of scaffolding with ribs criss-crossing to support the weight of the pallets laid on top to form a floor. Scaffolding extended over the top at the front and right hand sides, and partially along the left-hand side as well. Lightweight wood flats were then battened in place around the scaffolding to enclose the interior within a shell that was open at the back and along part of the left fuselage. The front part of the left fuselage was detachable so that cameras could shoot face-on shots of the pilots when required. Interior decoration was provided courtesy of a props warehouse which leased out flight-deck consoles and instrument displays originally built for movies, but could be left behind when only the exterior was needed. Finally, the exterior flats were decorated with additional timber ribbing and painted gunmetal black.

The coach posed different problems. When in space, there should be only darkness visible through the windows, so these scenes would be shot with the coach parked in a service tunnel leading to the kitchens beneath the main entertainment block at the holiday camp. Slightly more tricky was the moment of collision with the satellite. For this the scenic crew would need to replace the coach's front windscreen with a toffee-glass equivalent…

Finding a coach from this period was the job of Props Buyer, Cathy Cosgrove. She paid a few hundred pounds each for two vehicles — the blue and silver Navarino shuttle and another white, 40-seater that would transport the Skegness Glee Club to the camp. The space-ship engines behind the bonnet and boot of the Navarino coach were simply racks of rented 'technical gubbins', plus an array of spotlights linked to a voltage-controller at the rear. A servomotor linked to a hydraulic arm lifted the boot panel when required. The side and back signs proclaiming *Nostalgia Tours* were rendered by a sign-making company who produced them on large strips of self-adhesive PVC.



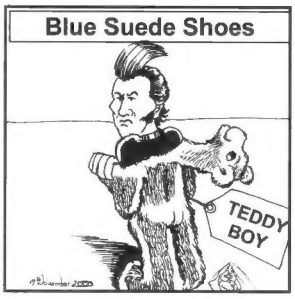
VINCENT OWNER MICK ROBERTS WARMS UP HIS BIKE

As well as the two coaches Cathy Cosgrove was also asked to find a Morris Minor 1100, a Vespa motor-scooter and, most prized of all, a period motor cycle. A perfect find was made when Mick Roberts, a biking enthusiast from Cardiff, answered a BBC classified ad and offered the loan of a 1953 Vincent Rapide motor-cycle complete with a match painted Steib side-car. The version was a near perfect 'Series C', its one anachronism being a V-shaped brace for the front brakes that had been designed later than 1959.

Other props required from Scenic Design were all the 'super-trooper' coloured lights for Galactic Tollport G715, plus the attendant illuminated sign proclaiming the number 10,000,000,000. Also on the list were a working 1950s phone to go inside the telephone compartment of the TARDIS police box prop, a lot of set dressings for the holiday camp and, most prominent of all, the gantry-mounted sign welcoming visitors to 'Shangri-la'. Come back soon…

As the BBC discovered, the Barry Island holiday camp had recently changed hands. Having been a Butlins venture for more than three decades, it was now owned by the Majestic Group, but following nearly ten years of under-funding by a struggling Billy Butlin the necessary programme of refurbishment had only just begun. Consequently, some of the first jobs tackled by the scenic crew involved restoring many of the building to their Fifties appearances — if only superficially.

Costume



Although he received the standard budget for a six-part serial, Richard Croft realised he would have to spread it quite thinly to cover two very varied shows. Exacerbating matters further was the large list of extras *Flight of the Chimeron* would need to make the holiday camp look well populated. In all there would be three waitresses, six redcoats, fifteen holidaymakers, twenty-six Navarino tourists, six Bannermen extras, two non-speaking Chimeron soldiers and what was described in the casting notes as "a bus full of campers".

Where possible, non-speaking extras for the holiday camp were asked to bring along their own "appropriate clothing for the period", such as cashmere sweaters, long pleated skirts, bobby-socks, narrow-leg jeans, plain T-shirts and 'Teddy boy' apparel. Knowing that not every artist would be able to achieve this, Croft ensured there was a sufficient wardrobe of spares if needed.

Practically all of the Fifties clothing came from stock held either at the BBC or by agencies such as Bermans. Principle actors such as Sara Griffiths and David Kinder, were measured and allocated specific costumes, but for everyone else it was a case of dressers rummaging through their stocks as actors turned up for their artist calls. One special purchase was a rack of red and yellow striped boating jackets for the redcoat uniforms.

"The space tourists were very difficult to get the idea for the costumes, as they had to be recognisably different from the 'real' holiday makers. If they had worn authentic Fifties-style costumes then it would have been very muddled. So we decided that when they went through their 'metamorphosis' they would have been dressed in 'replica' costumes, so Richard Croft went in for very bright primary colours. They were then entering into the spirit of the times, and not so off that the real holiday makers would not accept them, whilst being recognisably space tourists to the audience."

Chris Clough, Space Buns for Tea, January 1989

Bonnie Langford was allocated no less than three changes of clothes for the story. Her first outfit for the

opening of the story was contemporary Eighties — a white wraparound sarong shirt, a black brushed nylon jacket and a short, black and white striped ra-ra skirt. Figuring that Mel might then consider herself inappropriately dressed for the more conservative era of 1959, she would swap into a blue jean trouser suit with red cowboy boots and a matching red and white neckerchief. For her 'overnight' stop in Delta's chalet she was allocated pink and white tracksuit pyjamas with green edging. Her party clothes for the 'getting to know you' dance was a tangerine top with matching midi-skirt.

The Doctor's costume was as before, but it was in this story that he was first seen with his 'trade-motif' question mark umbrella. This prop was actually designed and built by Visual Effects after assistant Mike Tucker had suggested something more stylish than the conventional brolly seen during TIME AND THE RANI.

The Bannermen uniforms were straightforward black parachutist's jump suits, made more taut by the addition of belts and parachute webbing straps. Their black and crimson banners inspired by Kuroswa's imagery of Samurai warriors in *Kagemusha* were tailor-made, affixed to small flag masts and then attached to the actors by tucking them into their belts and webbing. Their footwear comprised biker's boots bulked out with a wrapping of wool and silver gaffer-tape. For their helmets Richard Croft dug out of stores the special prop helmets originally made by Richard Gregory's Imagineering team for EARTHSHOCK. However, there were not enough to go round and so he substituted black army field caps for some of the soldiers, as well as Gavrok himself. To give the uniforms some degree of other worldliness, each Bannerman was given a pair of visor-styled red fashion sunglasses.

Costuming the Chimerons was the biggest cost overhead. Looked at over all, it was reasoned that Chimerons, when born, were lumpy, green-skinned aliens with a nodular texture to their bodies. The males retained this green lumpiness even into adulthood, but the females lost it totally within hours of being born. Like pupae turning into butterflies, they quickly became lithe and graceful with very smooth, almost shiny skin textures that were mirrored in the sheen of their backcombed hair.

For Delta's Chimeron costume Richard Croft devised a white, lycra suit that he arranged to have stitched with strings of pearl beading, shaped into a lattice of hexagonal designs around the whole body. The outfit was completed with white ankle boots, a cream belt and a clear polythene jacket. Cut down versions of this costume — with less latticework — were made for the older incarnations of the princess and for Billy's appearance as a Chimeron changeling at the end of the story.

No less than four children played the part of the young Chimeron princess, requiring four different costumes. The youngest, only six months old, was due to be played by the baby of one of the extras, Susan McGough. For her, Croft bought a single-piece romper suit and sprayed it green. The latticework panels were overlaid diamond-shaped strips of fabric as the baby would only be seen in one scene.

A much paler green costume was made for four-year-old Amy Osborn, with webbing in the form of thin, tacked-on wiring. Finally, detailed replicas of Delta's costume were made for Laura Collins, aged nine, and Carley Joseph, aged twelve.

For the male Chimeron soldiers Croft furnished sets of overalls, worn beneath pairs of baggy swimming trunks and a sleeveless tunic. The whole lot was then sprayed vivid green as were their battle helmets. Gas cylinder back-packs were worn over their shoulders.

One final specially-made costume was the Tollmaster's. Deciding that the overall colour scheme should be OTT blue, Richard Croft purchased a white dinner suit and dyed the trousers purple, likewise a pair of toast-master's gloves. The white shirt was left as is, but the jacket was replaced by a custom-made equivalent cut from a flowery-lilac patterned fabric. The jacket was white-lined on the inside, enabling the breast wings to be folded outwards to form the collar. A single clasp fastened the jacket at the waist. A long, pale lilac cravat completed the outfit, which was topped off by a bus driver's cap clad with the jacket fabric and a silver star motif at the front.

Make-Up

Three male Chimerons were required, one of which, Chima, was a speaking part. For their appearance Gillian Thomas cannibalised castings from the old Draconian mould; lopping off the ears and most of the nodular skin to leave a half mask that sat over an actor's head, but did not extend any further below his cheek bones. The remaining visible part of the face was then daubed in green liquid latex and blown dry while teasing the solidifying rubber to make it ragged. Green vegetable dye also had to be applied to the artists' hair and neck in case any of it should be visible under their battle helmets. As additional insurance, each actor was asked to wear a green-painted sausage balloon around his neck, secured with gaffer tape, to further remove any risk of pink skin being seen. This was an uncomfortable experience for the actors, so much so that the first two non-speaking artists cast for the parts, Russell Brook and Ian McLaren, refused to submit to this treatment and were replaced at short notice by Bill Malin and Jeremy Davies.

Lipstick On Your Collar

A similar refusal of green make-up was made by six-month old Baby Baker, who howled so loudly that Chris Clough and John Nathan-Turner agreed a substitution. At short notice Jessica McGough, also six months old, made her debut, complete with a light tinge of green vegetable dye on her face.

The older Chimeron princesses, as well as her mother had their hair gelled and back-combed to make it sleek. A shiny gloss foundation mixed with pale green vegetable dye was applied to their faces since, for once, the production team did not have to worry about harsh, studio lights causing camera flare. David Kinder similarly underwent Chimeron-isation for his last scenes in episode three.

Very little in the way of make-up was applied to the alien Bannermen. One exception was the moment when a band of them utter their victory cry while they bare their teeth and expose their tongues. For this one shot each actor had to gargle with red cochineal to turn the insides of their mouths blood red.

Following their savaging by Goronwy's bees several of the Bannermen actors were daubed with spots of red-dyed latex, tinged with yellow powder on their faces and hands to represent stings inflicted by the insects.

Gavrok's one make-up addition was a teasing of Don Henderson's eyebrows so that the middles were tweaked into the shape of horns, enhancing his evil-looking demeanour.

For the majority of the shoot Make-up concerned itself with getting the hair-styles right for all the artists playing characters from the nineteen-fifties.

Great Balls Of Fire

Visual Effects

Probably the busiest of the Designers on this production was Andy McVean, not least because he was effectively supervising two very effects-bound productions simultaneously. On DRAGONFIRE he had four assistants helping him, but technically, on *Flight of the Chimeron* he had only one, Paul Mann, plus the services of freelance prop builders, Susan Moore and Stephen Mansfield.

Moore and Mansfield had already proved their credentials on **Doctor Who** by producing all the Tetrap miniatures for TIME AND THE RANI. For this story they were commissioned to create the first two forms of the Chimeron princess baby.

"We received a drawing from the Effects Designer of a baby. It was based on an elephant shark, which had leech-like tendrils hanging down around the mouth. We were told that this creature was going to be born with loads of loose-fitting sacs of skin that would contract and get tighter as it got older, which it was going to do very quickly. We constructed two versions of the baby. One was operated like a hand puppet and had a pipe which spilled gunge out of its mouth. That was the one that came out of the egg.

"After it had hatched, Delta was going to hold it in her arms and it had to react slightly. Stephen therefore rigged another up with cables so that both the arms and legs moved and the head swivelled around, and the veins on the forehead pulsated and the mouth opened and shut.

"The baby was basically an aluminium and fibreglass armature with a latex skin. The joints inside were under tension so that when you pulled or moved one or other of the limbs, they returned automatically to their original positions once you'd released the cable... There were also air-pipes to make veins on the head pulse, the veins being simply balloons." ***Susan Moore & Stephen Mansfield, interviewed for 'The Frame', February 1988***

As well as the Bannermen troop carrier, Effects had to supply miniatures of the Navarino coach and the American space rocket. Andrew David of Visual Effects built the coach. The model was over two feet long and rendered using a combination of wood, aluminium, fibreglass and plasta-card. The boot section was depicted with the hatch open so that its engines were visible, and the whole model was weighted so that it could be 'flown' on a pylon during shooting. The two-foot long dimension was deliberate so that it would be in scale with the model TARDIS Mike Tucker had built last year for Trial of a Time Lord.

The rocket was designed to look visually interesting on screen rather than be a historically accurate rendition of the launch vehicles America was using in 1959. It was a two-stage rocket capable of separating in the middle, with a nose cone section splayed open into four panels, revealing the satellite inside that would detach courtesy of a supporting wire. The design of the satellite was modelled exactly on Sputnik One and was produced both as a model to scale with the rocket, and as a full-size mock-up for scenes with the actors in the coach.

Footage of the coach model, rocket, satellite and police box was shot at Visual Effects using a high-speed 35mm film camera. A caption slide of the Earth would be added during post-production by Dave Chapman. The Bannermen's spacecraft was not shot on film as it has to inter-react quite closely with the live-action material. In a first for the series Chris Clough and Dave Chapman arranged to have a video camera and an operator made available during post-production to record sequences with the ship.

A whole raft of special props was needed for this serial, including guns and communicators for Keillor, the Bannermen and the Chimerons, an alien egg and its incubator box, the sonic cone, a power crystal and its growing tank, a double-looped neck restraint, a prop transistor radio and a sizeable requirement for pyrotechnics. Wales had a lot to look forward to.

Production Diary

Saturday 20 — Tuesday 23 June 1987
"Hi-de-hi!"

The morning after wrapping PARADISE TOWERS, and Bonnie Langford and Sylvester McCoy are back in Acton for three rehearsal days before production begins in earnest for *Flight of the Chimeron*. They are allowed a day off on Sunday though.

It is a very different style of rehearsal than either of them has seen before on **Doctor Who**. There are no sets marked out on the floor and very little the actors can do to practice their movements. As this will be an entirely location-bound story, the method of working throughout will be to rehearse and record at the venue once the logistics of shooting have been agreed on the day. Any number of variables — from weather to anachronisms visible in the cameraman's viewfinder — could affect what is shot and how it is shot.

Most of these three days is taken up reading through the script in narrative order, so that all the speaking artists involved can get to know their characters and feel comfortable inter-acting with their fellow performers. Some sequences — such as the Bannermen venturing into Goronwy's honey store — are walked through so Chris Clough can work out timings and camera angles, and the artists can get a feel for how these tightly timed scenes will work.

Elsewhere Gary Downie and Production Assistant Rosemary Parsons have been busy for some days now preparing one of the most ambitious shooting schedules **Doctor Who** has seen in a long time. No less than fifteen days have to be plotted so that everyone, actors and technicians, knows what is required of them, where and when. It is an ambitious schedule because Chris Clough has to record at least seven minutes of useable footage each working day. And there is very little room for contingency.

Wednesday 24 June
"Rock with the Quarrymen"

In spite of all Malcolm Kohll's plans to move **Doctor Who** away from quarry locations, the very first scenes for this story are planned for just such a setting. And not just a quarry, but one of *the* most used ones in **Doctor Who** history — Springwell Quarry at Gerrards Cross, less than half an hour's journey time from Television Centre. First used in 1967 as the surface of Telos for TOMB OF THE CYBERMEN and again in 1984 for ATTACK, it also became Dulkis in 1968 and Titan III earlier in 1984.

An assortment of BBC vehicles begins arriving at the quarry from 7:30 am onwards. First to appear are the technical vehicles from scenery and Visual Effects. Set Design's contribution will not be needed until after mid-day, but it will take a few hours to assemble the exterior hull section and hatchway of the Bannerman ship. Andy McVean's group has the biggest task of all; setting and camouflaging all the pyrotechnic devices that needed.

A 35-seater coach carrying artists, Make-up, Costume and camera teams turns up around 08:00. Five Bannermen and two Chimerons are the only non-speaking cast required today, while the leads needed are Tim Scott, Belinda Mayne and Don Henderson. The extra artist on the coach is Roy Scammel who has two falls to do.

First zone of activity is a flat space beneath one of the cliffs designated the battle area. Once everyone is costumed and in full make-up Chris Clough begins shooting episode one's opening battle scene from the Chimerons' point of view. Crouched in their makeshift trench Delta and three Chimeron soldiers — including the speaking trooper who will later be named Chima — enact their slaughter as Visual Effects explosions go on around them. For one sequence Andy McVean wires small 'bullet shot' charges into the sleeves of one of the soldiers.

Once the trench elements are done Clough relocates one of his two cameras to the top of the cliff for close-ups of the Bannermen, and the same scene is reprised from their point of view. Meanwhile, out of sight of the cameras, Roy Scammel is busy supervising the construction of a big fall-break, made from dozens of empty cardboard boxes, mattresses and tarpaulins. Once this is done to his satisfaction, Scammel dons a spare Bannerman costume and joins the fighters atop the cliff. Everything else for the battle is done first — including the duel perspective shot where Delta blasts the hunting horn from Gavrok's hand, a trick done by a concealed spring within a pre-stressed prop horn. Scammel's fall is then done in long-shot, so that he is seen toppling over the cliff to disappear below camera view onto the fall-break. The final part of the battle is shot in the trench area as Delta makes a break for the fighter ship.

After lunch, action resumes with scene 11 at the fighter exterior as Delta and Chima hijack the vessel. The Chimeron soldiers from the trench are now recast as corpses around the hull.

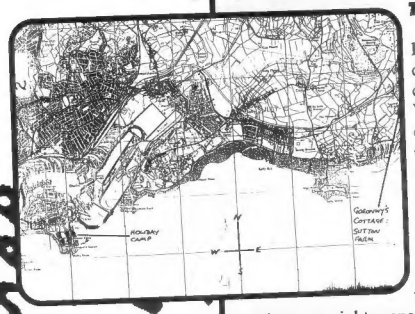
Behind the façade Roy Scammel has been preparing for the second stunt. He has placed a length of bungee rubber between two posts outside the hatch. On cue he positions himself at the apex of this stretched cord and releases the trigger. The catapult action throws him out of the hatch and briefly into camera shot before he lands on another fall-break.

The penultimate scene of the day is a brief cutaway to a model shot of the whole Bannermen ship. To enhance the sense of perspective Andy McVean has built up a ramped foreground miniature of rubble and debris through which the ship can be seen in the 'distance'.

Visual Effects also supervises the last shot of the day — a tracking view from atop the cliff of Delta and Chima racing across the ground while explosions erupt around them. This has to be carefully rehearsed as the unit can only really do it once and the actors involved are not stuntmen. Crucial to success and safety is the path Belinda Mayne and Tim Scott must run, and also the timing of each detonation. After a couple of practice runs the scene is shot for real and the explosives are fired. It is a perfect take.

Unit wrap is around 16:00. The coach returns to Television Centre, while all the technical vans are loaded ready for a trip that evening to South Wales.

PRODUCTION DIARY



Thursday 25 June 1987
"Rhythm of the Rain"

If grey skies over Gerrards Cross yesterday had been daunting, it was as nothing compared to the weather awaiting Wales' latest crop of visitors. Two coaches of personnel are converging at Goronwy's Cottage, alias Sutton Farm on Fort Road near Penarth — one carrying artists and staff from TV Centre, one ferrying additional artists from BBC Cardiff studios. Sylvester McCoy is aboard the London coach, along with Don Henderson, Richard Davies and the two actors playing Callon and Arrex.

There are eight scenes from episode three scheduled for today, all of them in the fields, thickets and woods around the deserted house Gary Downie has found to represent Goronwy's home. The main action to be captured is the landing of Gavrok's ship close to the cottage and the abortive first attack on the cottage by Callon and Arak. Even the Vincent bike has turned up for its first appearance — the intention being to coach some of its riders in handling such a heavy vehicle in between takes.

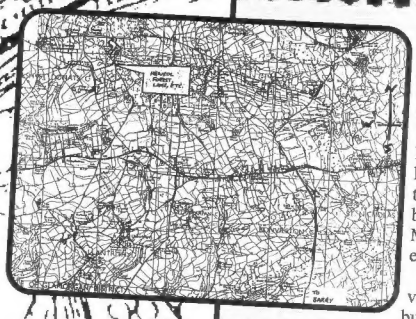
The morning weather is atrocious. Steady rain is falling and John Asbridge is wary of trying to erect the fighter exterior in case the water warps the wood or causes the paint to run. Likewise the Vincent's owner is unhappy about his bike trying to navigate through sodden fields in case it becomes stuck or caked with mud. Hurriedly Clough and Nathan-Turner confer to determine what they can shoot and what will need postponing. A scene with Sylvester McCoy and Bonnie Langford riding the bike prior to their encounter with a goat gets shot, as does another, pulled forward from day three, with Richard Davies in the side-car. Unfortunately, during one take, McCoy negotiates a corner too sharply and the whole ensemble tips into a clump of brambles. The owner's worst nightmares are coming true…

There are some interiors the BBC can do, but these will need actors not rostered for today. As soon as the bus from Cardiff appears Belinda Mayne, David Kinder, Hugh Lloyd and the two Americans are rushed into Costume and Make-up.

Delta and Billy are first before the cameras, shooting some of their scenes together in the honey barn up to the point where Callon and Arak are detected outside. That uses up the morning and by afternoon the clouds are breaking a little. The heroes' flight from the farm before the Bannermen arrive in force is captured before Chris Clough moves on to record the first meeting between Goronwy and the two CIA agents. The beehives are actually real and on loan from a real honey farm, so careful handling is required by artists and crew alike, with protective gear worn whenever possible. This is proved when one of the Bannermen extras sits down on one of the hives and is instantly surrounded by a swarm of angry bees.

The verbal exchange between Hawk, Weismuller and Goronwy is cut short as rain begins again. Cutting his losses, the Director moves to some open fields at the back of the cottage and records some episode three scenes with Callon, Gavrok and the Bannermen — as the former tells how Arrex has been killed by the Chimerons.

The unit wraps before the estimated 19:00 finish time, defeated by weather. But Chris Clough is not too despondent. He has built some contingency time into his schedule and a return to Sutton Farm is already planned. With nearly all of the unit arriving this evening, soggy members of today's line-up make their way over to base camp — the International Hotel by Cardiff Airport, with the nearby Toby Grill Hotel acting as spill-over for additional bodies.



Friday 26 June 1987
"24 hours from Telstar"

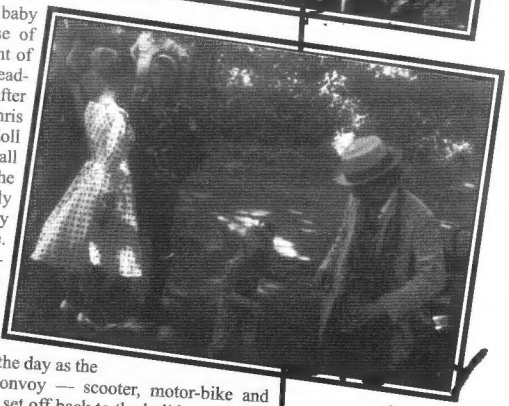
After yesterday's downpour, the weather today is kinder though still overcast with an ever-present threat of a shower. Today's location is the picturesque Hensol Forest some miles north-west of Barry. The forest has a new land-mark this morning — a police box, intended to be a genuine phone kiosk even though Metropolitan police boxes were never erected in South Wales.

The first take of the day is a scene the video editor will later take out, a burlesque of **Mission Impossible** as Hawk and Weismuller stop their rented Morris Minor by a hedge and retrieve a canister filled with photographs and coded details of their mission. Morgan Deare, however, finds the rigours of driving on such narrow roads quite challenging. He ruins the first take by parking his car too close to the hedge and then finding he can't get the door open.

Door problems feature prominently in the next scene, which makes use of the police box. The hinged 'pull to open' panel refuses to do anything else but stay open, exacerbated by the prop phone inside being too large for the compartment built to house it. More retakes are needed as Stubby Kaye continually fluffs his lines, and a closing shot of the agents scanning the sky with their telescope will also fall victim to the editor's scissors.

Eventually these four scenes by the box are complete and the unit moves into an adjacent field to shoot the Fern Dell scenes that Malcolm Kohll had hoped would be shot in the Gower Peninsular. These are shot earlier than diarised to give the design team time to prepare the picnic setting by the brook. Various short scenes with the scooter are recorded as the Doctor and Ray search for Delta and Billy, but with roads still slippery, it is not always easy for Sara Griffiths to control her vehicle either.

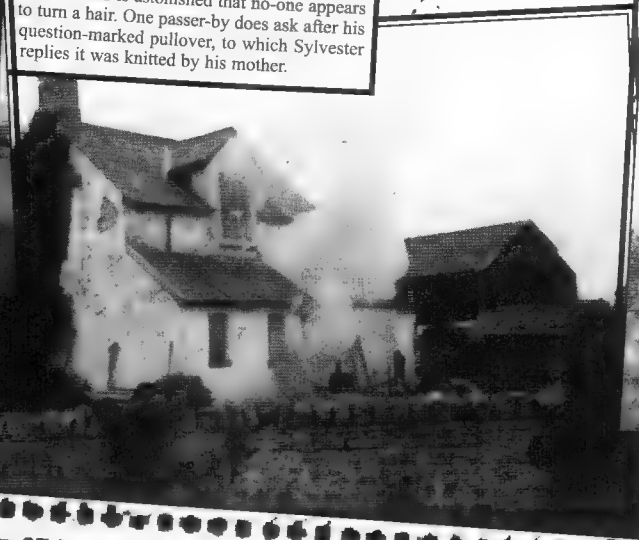
Today's biggest headache proves to be the arrival of Delta, Billy and the youngest incarnation of the Chimeron princess by the Pysgodlyn Mawr reservoir. In a nutshell, the one-year-old baby takes umbrage at the noise of the motor bike and the scent of Billy's leather jacket and steadfastly cries long and loud. After numerous aborted takes, Chris Clough sanctions use of a doll as stand-in for the infant in all but close-up shots after the bike has stopped. Fortunately Jessica McGough is only required in this one scene. For the remainder, four-year-old Amy Osborn proves much more accommodating to film-makers. Carley Joseph, the twelve-year-old version does the last scene of the day as the full motor vehicle convoy — scooter, motor-bike and Morris Minor — set off back to the holiday camp.



Sunday 28 June 1987

"Runaway"

The morning after, and one fact pleases all; it's the unit's day off. All cast and crew members are free for the whole day. Reportedly Sylvester McCoy goes for a walk around Cardiff in full costume and is astonished that no-one appears to turn a hair. One passer-by does ask after his question-marked pullover, to which Sylvester replies it was knitted by his mother.



Saturday 27 June 1987

"Shake, battle and brawl"

A weekend of rest for most people, but not for the Chimeron crew who have a full eleven hours's work beckoning them. It's back to Sutton Farm to continue the action and to try and pick up some of the scenes left incomplete from Thursday. But just as the **Doctor Who** crew has returned to the farm, so too has the rotten weather. Once again, it is dodge the showers time.

Visual Effects have a lot to do in the morning, preparing pyrotechnics in and around the house for sequences that will be done later.

First shots of the day are ones postponed from Thursday; the arrival and departure of the Morris that will frame Goronwy's first meeting with the Americans. This proves not so easy to shoot, partly because Morgan Deare again parks his car too close to a wall, but mainly due to 1980s traffic being visible to the camera as it passes along a busy 'A' road at the bottom of the lane. After several false goes, the AFM is despatched to the road with instructions to stop all traffic for duration of the shot. Amazingly, this happens. Despite pouring rain, Goronwy greets his visitors with the scripted line, "Good morning, and what a lovely morning it is too".

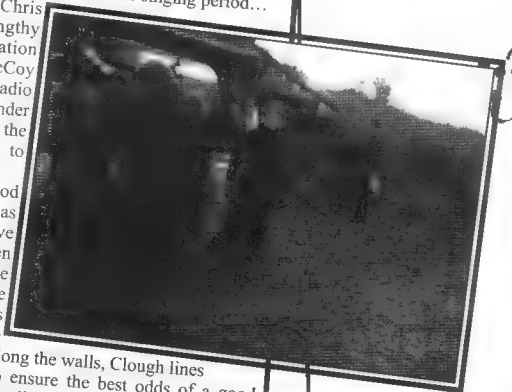
Some of the actors are now wearing wellington boots due to the rain — particularly where no long shots are involved. Fortunately some of the subsequent scenes are all or partially set indoors; Goronwy showing Delta, Billy and the princess (aged nine) around his hives, the Doctor borrowing a broom handle and a pillow-case from the aged bee keeper, and Ray's arrival with the agents as Goronwy shows off his barn full of honey. This latter scene takes longer than planned to complete due to problems with the Vincent and problems with McCoy remembering his line. The broom handle/pillow case scene also suffers minor disruption as four-year-old Amy Osborn makes her vocal protests known to everyone after enduring nearly an hour in the cold wind and rain. One wag suggests using a microwave oven to warm her up…

Afternoon work continues with a POV through a telescope shot as Arrex and Callon spy the Chimeron party, and a subsequent scene with Callon fleeing after the princess starts emitting her singing defence. A locked-off shot is performed as the 'nine-year-old' princess suddenly grows into her twelve-year-old persona.

Production is running slightly behind schedule now, so while Chris Clough carries on shooting material round the side of the house, John Nathan-Turner gets another go at being a second unit Director, co-ordinating tracking shots of Delta and a close-up of the butterfly on Goronwy's hand. By late afternoon Visual Effects are ready to stage their big moment. Glass windows have been replaced by panels of toffee-glass, each with a remote-operated pyrotechnic affixed. Everyone is moved clear and Sylvester McCoy has his hands over his ears as the switch is thrown. Three massive bangs shatter all the swapped-over panes and a round of applause greets Andy McVean and his team.

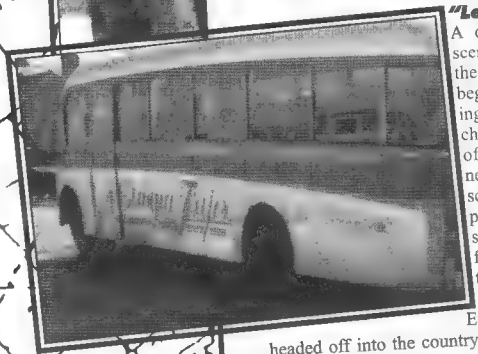
The next main scene — as the Doctor advises a speedy return to the TARDIS — is only one page of dialogue, but six goes are needed before a good take is captured, thanks to some more spectacular line fluffs by the Doctor's alter-ego. One performance, destined for a BBC VT Christmas tape, has the Doctor commenting that the Princess has entered her singing period…

Conscious of time Chris Clough abandons a lengthy rehearsal for the evacuation scene, leaving Sylvester McCoy to 'ad lib' switching on the radio and tucking Ray's scarf under the barn door before leading the cavalcade of vehicles back to the holiday camp.



Most of the cast are stood down once this is complete as the last eight scenes involve only Gavrok, the Bannermen and Visual Effects. These comprise the storming of the cottage. Where there are shots that have to be done in one take, like bullet holes tracing along the walls, Clough lines up all three of his cameras to ensure the best odds of a good picture. The attack scenes are all recorded in order and often within two takes. There are no live bees used in the raid's defeat as they will be added during post-production.

It is a fairly late wrap for the unit, but there are plans for a big party back at the Cardiff hotel and also one other bit of good news. The weather looks to be improving.



Monday 29 June 1987
"Leaders of the pack"

A day of split resources. The scenic design team descends on the Barry Island holiday camp to begin work preparing it for shooting later this week. A lot of the chalet exteriors need a fresh coat of paint and Burton's office needs to be created virtually from scratch. There are tarpaulins to put up over the entrance to the service tunnel, and a lot of festive decorations to be applied to the main hall in the entertainment building.

Everyone else, meanwhile, has headed off into the countryside near Bridgend for a day of shooting almost literally on the road. During the morning the Vespa, the Vincent and the Morris are alternately recorded in long-shot, tracking shots and the occasional close-up. One of the long shots features Sylvester McCoy riding the bike with his reading glasses still perched on his nose. It is a slip no-one at the time spots. Yet more technical problems with the Vincent are encountered as the actors struggle with its sharp gear-change and several takes are needed of more than one scene due to these unscheduled stalls.

For close-up shots where there is dialogue that must be heard, the vehicles are secured onto a trailer and towed behind one of the Range Rovers that has a camera mounted in the back.

Callon and Arrex's ambush of the bike where they fire a homing dart at one of the farings takes several attempts, but one of the big moments is when the bike subsequently ploughs through a ford. The resulting splash not only drenches some of the production crew but it nearly drowns the side-car saitting Bonnie Langford. Cursing loudly the actress hurries to the Costume van to get a replacement set of clothes and her hair dried out.

The end of the scene as the Doctor and Ray arrive at a gate into a field has to be delayed when a very 1980s-style notice board is found on the wooden bars. This dilemma is solved when one bright spark suggests taking the gate off its hinges and rehanging it upside-down.

Ray and the Doctor's last scene of the day has them spotting Hawk and Weismuller camped in a field. For this scene, and many of those that will follow, a prop tent has been erected in the field. And not just one tent either, as the second one is being packed by Visual Effects with flash charges for later this afternoon's explosive finale.

All the field/tent scenes with the Americans are captured now, including the attack by Gavrok's men. Everything apart from the actual explosions of the radio and the tent gets recorded. The pyrotechnic bits get left until last, but when the tent goes up, it goes up with a major bang that produces an explosion almost too big to fill the camera's viewfinder.

Cameraman Alastair Mitchell also has problems trying to capture the flare fired by one of the Bannermen. The firework shoots so fast a smooth tracking shot proves impossible. Eventually Visual Effects supplies a slower, multiple-burst *Starburst* shell that gives the cameraman more targets to follow.

The weather is kind today so a wrap shortly before seven o'clock is quite easily achieved.

Tuesday 30 June 1987
"Sham Telly Base"

Day one at the holiday camp and a busy morning for the two BBC coach drivers. The smaller vehicle has three trips to make back and forth from the airport hotel, ferrying crew and some of the 'early-bird' cast (Mel, Murray, Delta and the villainous Keillor) on the first run, and then Gavrok, Billy and Chima and the second trip. Finally, the Doctor, Burton, Weismuller, Hawk and Goronwy are picked up at 10.30 for their scenes, which will commence later in the day. The larger, 52-seater coach has two journeys to make from BBC Cardiff, each time transporting a capacity crowd of non-speaking extras due to play Navarinos or genuine holidaymakers.

The cockpit of the Bannermen ship now stands fully built at the back of the service tunnel, with the restored Nostalgia Tours coach wheeled down in front of it. A single O.B camera has been positioned on a tripod facing into the vehicle from the front, and to make shooting easier the whole of the coach windscreen has been removed.

Recording is planned to start around nine o'clock and in readiness the AFMs herd all the Navarino tourists — dressed in their garish Fifties clothes — aboard the coach and get them seated ready for rehearsals. A few seats are pre-designated to key artists, specifically Mel's, Keillor's, Delta's and, of course, Murray's driving position. David Kinder and the Lorell's rendition of 'Rock around the Clock' will be recorded later and laid into the soundtrack during post-production sypher-dubbing. So, before the take, the cast has to be rehearsed through a few spirited renditions of the song to get them all in synch and, hopefully, in some kind of harmony.

These practice runs prove their worth as several takes are needed before Chris Clough is happy that he has what he wants prior to the collision with the satellite. A hand-held camera is brought aboard for close-up shots of Keillor, Delta and Mel.

Out in the tunnel Visual Effects has been busy rigging up the satellite prop so that it is now hanging on wires from the ceiling. As everyone prepares for this once-only shot a fake, toffee-glass windscreen is tacked into place and an O.B camera is positioned at the back of the coach, looking forward. Johnny Dennis, playing Murray, is handed a small pair of protective goggles just in case. On cue the actors and extras all go into their 'happy tourists' routine one more time before, at the right moment, an Effects Assistant releases the satellite. Attached to its wires the prop swings down and crashes just below the windscreen. As it does so a wind machine is started up, blowing gusts of air and stage smoke at gale force through the coach. Everyone enacts their 'panic mode' routines before Gary Downie yells, "Cut". The stunt has been a great success. The final coach scene is done from the front with the glass pane removed and again with the wind machine still running, as Murray struggles to control his space vehicle.

After a lunch-break all the tourist extras are allowed to wander off to the Shangri-la dining room ready for their next scenes later in the day. For now recording stays firmly in the tunnel as the action moves to the interior of the Bannermen ship. This is Chima's big moment as he does his one scene for episode one before getting shot by Gavrok, hidden at the back of the cockpit. In return Gavrok is shot by Delta — requiring Don Henderson to stumble back through the hatchway and thereby synch up with material recorded at Garrards Cross. A deceased Chima does get to play dead for the next episode one scene as Delta prepares for blast-off.

For the next six flight deck scenes only Gavrok and his Bannerman pilot are needed as material for all three episodes is captured. Some of this requires special props, such as an illuminated outline map of Wales that the BBC Graphics unit has provided. The final two scenes are both for the very end of the story, as Delta, a Chimeron-ised Billy and the twelve-year-old princess prepare to blast off "for their new destiny", accompanied by seven roped-up Bannermen, including Callon.

Tea precedes the last three scenes of the day, all of which take place in the camp's dining room. The real dining room is not available to the BBC and so these sequences take place in the catering staff's own canteen. The initial sequence, for episode one, takes the longest to shoot, and is the first of the day for Sylvester McCoy. Dressed as the Doctor he is sat at a table as Mel joins him, warning that her room-mate, Delta, has a gun. In the background Billy sits with a nervous Delta. At the end of this scene, which is recorded several times from different perspectives, Burton announces the 'getting to know you dance'.

Scenes 33 and 49 belong to episode three — the first is the Doctor rushing in to warn everyone that the Bannermen are coming and asking Goronwy for some beeswax, the second is Goronwy reading to a bandaged Hawk about the life-cycles of bees. Unit finish time is again 19:00.

WISH YOU WERE HERE?

PRODUCTION DIARY

Wednesday 1 July 1987
"Blasts from the past"

The weather has significantly improved and, in total contrast to the weekend, all is now blue skies and sunshine. Which is just as well as today is a mostly an outdoors day with a full complement of extras and vehicular props. Two of these are already in position: the Navarino coach and the police box — this time back in its more familiar role as the TARDIS.

Its windscreen replaced again, the coach starts the day with its back axles lifted clear off the ground on chocks. This is because the opening shot of the day is the coach's bumpy crash-landing on Earth, accompanied by flashes, bangs and a few plumes of smoke. The 'chocks away' moment is done in close-up so that only the valence section is seen crashing to the ground. In reality it has only dropped a foot or so. Added sound effects during dubbing sessions will make the crash appear a lot more dramatic.

This arrival scene is quite lengthy and involves a large cast of tourist and camper extras as well as the Doctor, all those artists aboard the coach and Mr Burton. In addition to the dialogue-based material, which has to be shot several times from different angles, there are cutaway sequences to record of curious onlookers, strolling holidaymakers and youngsters practising with hula-hoops. Even the odd TARDIS materialisation has to be squeezed into what is a busy morning.

Nevertheless, with fine weather guaranteeing all day, work goes well, although hampered by the not-infrequent noise of aircraft passing over as planes arrive and depart from nearby Cardiff airport.

The crystal-breaking scene plus Ray's introduction, riding her scooter, is followed by episode two material of Burton supervising the evacuation of the camp while Murray and Mel struggle with the newly grown replacement navipod. There is one 'oops', however, in the scene where Murray fumbles loading the new crystal, drops it and Mel saves the day by catching it. During the take Bonnie Langford fails to catch the crystal and it shatters into hundreds of pieces on the path. There is no replacement prop so Chris Clough decides he will lose the scene altogether.

The big confrontation with Gavrok's newly arrived Bannermen fills out a large part of the afternoon. Most of this is because there are so many elements to record; Murray boarding the last of his people, Mel pleading for them to leave at once, the Bannermen approaching, the destruction of the bus, Billy and Ray zooming off on their bikes with Delta and the four-year-old infant, the Bannermen rejoicing, and Mel's rescue from death by Burton.

The rejoicing shot of the Bannermen, where they bare their tongues, becomes more than planned when someone suggests reddening the insides of their mouth with red cochineal to make them appear more alien. One quick trip to the kitchen later and the Director has an ad-libbed shot he is very pleased with. The actual destruction of the bus is saved until the very end due to the high volume of pyrotechnics involved. A small charge is set off with some of the artists still visible on the coach, but for the 'big bangs' everyone non-essential is retired to a safe distance. The flash charges are placed some way from the coach, but because the camera will employ a false perspective setting, the explosions will appear a lot nearer. A release of smoke close to the camera should obscure the picture totally, enabling a pause, followed by removal of the coach, the setting up of debris and some burning fires, followed by a resumption of shooting as the smoke-gun emissions dissipate. Once more a perfect effect is achieved first time.

Having planned contingency time in the event of problems, Chris Clough is delighted to find he has a few hours in hand. Rather than finish early he looks to see what scenes he can do with the cast he has to hand. He elects to shoot material by the 'yellow sector' chalets of the Navarino tourists being checked into their rooms by Burton. Belinda Mayne and Bonnie Langford are quickly recostumed and make-overed into their episode one appearances, which enables the Director to record their opening exchanges together inside the chalet. Shooting runs a little over the scheduled finish time, but everyone is pleased with the extra progress that has been made today.

Thursday 2 July 1987

"All Shook Up"

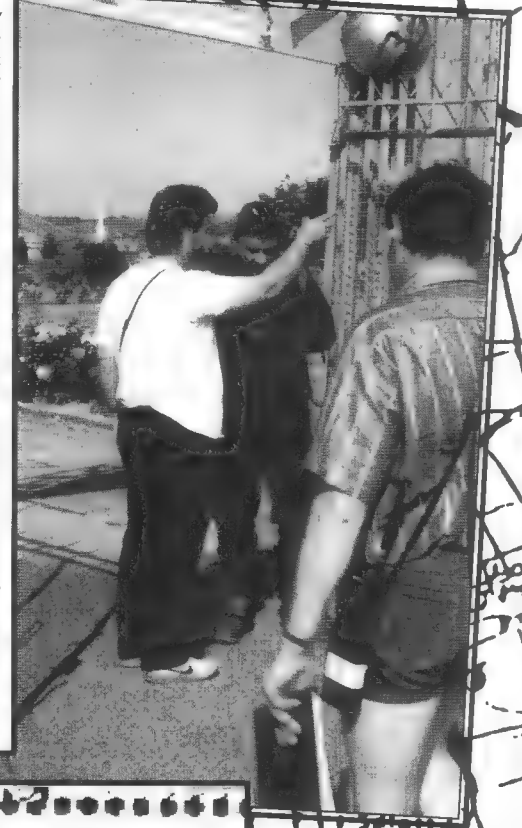
While the scenery and Effects teams prepare to shoot a lot of material for episode three, Clough takes an early opportunity to shoot the moment where the Doctor and Burton step out of the TARDIS — the latter tremendously impressed by what he would have seen inside if Richard Davies had gone to TV Centre.

Keeping his cameras in the same configuration the Director then records Gavrok's placing of a sonic cone atop the police box. The length of wood that explodes in mid-air as Gavrok tosses it at the TARDIS is an Effects prop. A thin wire running to a battery off-camera conveys the current which sets off a flash charge inside the stick; a variation on a similar effect used more than fifteen years ago on THE DAEMONS. An Effects assistant doubles his hand for that of Hawk for a very similar close-up shot of the American getting his fingers injured as he moves them within the sonic field. Likewise for the moment where the Doctor tries edging a stick towards his beleaguered ship.

These TARDIS-based scenes conclude with Mel and the Doctor 'watching' the Bannermen's fighter depart at the end of the story, the latter then explaining how Gavrok's body absorbed all the sonic energy, making it safe to enter the ship again.

After lunch the action switches back to the climax of episode two; the Doctor's abortive attempt to rescue a bound Mel and Burton from Gavrok's clutches. Over lunch Don Henderson has persuaded the camp's catering staff to prepare for him a (frozen) raw leg of pork wrapped in slices of cooked ham. This, plus a rocking chair, will be ad-libbed props for his confrontation with the Doctor. Sylvester McCoy has his own prop as well; the broom handle with tied on white pillow case has been sawn part-through and is now attached to a thin length of fishing wire. As the Doctor approaches on the Vincent and Gavrok fires at the symbol of truce, one of Andy McVean's team pulls the wire taut, igniting a flash charge and snapping the broomstick. This action sequence goes without a hitch, which is more than can be said of McCoy's dialogue as he fluffs several takes of his subsequent exchanges with Gavrok.

Today's final scenes are all those around the spaceship at the very end of the story — basically a series of good-byes coupled with tracking shots to suggest the ship rising into the air.



Friday 3 July 1987

"Blue Suede Shoes"

Don Henderson is the lucky one today. He doesn't have any scenes at all and so has a rare opportunity for a lie-in. However, word has got around that there will be a Press call around lunch-time, with a TV crew on-site as well as journalists. Plans for a day off are therefore curtailed and Don agrees to appear in costume for the photo-call. Also due to make his first appearance on location today for the Press call is Ken Dodd, even though his scenes are not due to be recorded for another couple of days.

But for now, there is work to do, and this morning's first port of call is the chalet area - fully decked out with repainted walls and railings, trolleys of laundry and period props such as conspicuous boxes of 'Tide' soap flakes and Pepsi-cola bottles. First into the can is Murray's scene, racing along the balcony with Mel, warning the tourists that the Bannermen are on their way. Backtracking a little, the next scene is for episode one and is Burton showing the Doctor and Murray to their chalet, where they first meet Billy. Part of this sequence has to be done several times until Chris Clough is happy that the shot of Burton slapping an unruly urchin for bullying a young girl "looks okay".

Backtracking again the Director records a scene on the move as Burton leads the Nostalgia Tours visitors through the campsite to the chalet area. This is tricky to choreograph as a lot of activity has to be going on (hula-hooping, chamber-maids folding laundry, etc.) while Alastair Mitchell's camera follows the main group along a 100-yard stretch of dolly rails. Cutaways of Keillor and Billy spying Delta for the first time are also caught. Once these scenes are wrapped, Gary Downie stands down all the extras. They will not be needed now until all the ballroom scenes.

The camera crew relocates to a nearby laundry storeroom to prepare for all those scenes set in a Fifties laundry storeroom. Strangely, no redecoration whatsoever is needed here…

Keillor the bounty hunter's speaking scenes are all recorded in order, from the moment when his arrival disturbs the Doctor's heart-to-heart with a sobbing Ray, to his fiery demise leaving only a smoking pair of blue suede shoes! The explosion is done with a small pyrotechnic charge positioned midway between Brian Hibbard and a camera with a false perspective lens setting, thereby making the flash seem closer to the actor. For the last laundry room scene, as the Doctor and Ray come to their senses, different lighting is used to suffuse the set with a rosy glow suggesting morning. Once these scenes are finished Brian Hibbard is released to return to London.

Lunch is taken as the Press begins arriving to conduct interviews and take photographs. A TV crew from the local news programme, Wales Today, has been on-site all morning, covering the making of *Flight of the Chimeron*. Accompanied by a newsroom sound and camera crew, reporter Elfyn Thomas has been allowed to record some rehearsals for the laundry room scenes as well as conduct interviews with Sylvester McCoy and John Nathan-Turner. Stubby Kaye is featured too, bemoaning his inability to understand Welsh. The item is scheduled to go out that night on the BBC1 regional news slot.

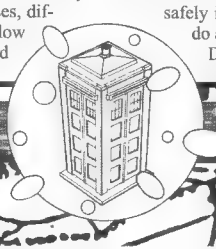
The Producer becomes a little agitated when lunch-hour ends and there is still no sign of Ken Dodd. But, just as journalists are beginning to check their watches, Doddy arrives in full costume and gives a barnstorming performance for the media crowd. A number of photo opportunities are organised - on the beach, around the chalets, on a grassy patch by the TARDIS and grouped around the Vincent.

Over in the ballroom preparations for the dance are almost complete. Yesterday saw the arrival of Keff McCulloch plus the three musicians and two backing vocalists who, together, will comprise the Lorells. McCulloch has brought with him fully edited and arranged backing tapes from his studio recordings of several Fifties song that will be used today at the hop.

Suitable costumes are found for the Lorells and all of them, including McCulloch, have had their hair styled for 1959. Before cameras start turning a number of rehearsals are staged so that David Kinder, who is singing live, can practice his range and tempo in harmony with the backing track. By the time work wraps today, everyone will have had enough of *Singing the Blues* and *Why do Fools fall in Love*?

To bulk out crowd attendance at the dance everyone not directly involved in shooting is allowed to mill around in the background. Included among these partygoers are Malcolm Kohll, Andrew Cartmel and Producer's secretary, Kate Easteal. All windows around the ballroom are covered with blackout curtaining since the dance is supposedly at night, and yet the unit is still shooting in broad daylight. The sweat on the actors' brows owes very little to Make-up…

There is still a little time left, once all the dance scenes are safely in the can, for David Kinder and Belinda Mayne to do a quick change and record the bike shed scene where Delta catches Billy taking one of her Nutrex capsules.



PRODUCTION DIARY

Saturday 4 July 1987

"Wrap with the Cavemen"

The penultimate work day at the holiday camp, but a busy one with no less than 21 scenes to record. Resuming at the bike shed after breakfast, the Director picks up where he left off yesterday with Delta's introduction to the Vincent by Billy. One more episode two scene needs wrapping up thereafter; the Doctor emerging from his TARDIS carrying a glowing jar with the new, growing navipod crystal inside.

Moving up to one of the flat roofs of the chalets, several short sequences are enacted; a panoramic view of Bannermen racing across the lawn, the Doctor and Billy putting finishing touches to their loudspeaker 'weapon', and their sudden flight as the Bannermen open fire. One of the small 'bullet hole' charges goes off slightly ahead of schedule and a piece of debris strikes Sylvester McCoy on the head. Although not seriously injured, the resulting headache and the pace of recording today make his performances during the rest of the afternoon seem a bit strained.

Down on the ground a second camera is capturing the same scenes from a different angle. The same camera is used to record close-ups of Gavrok instructing his men to kill everyone apart from the Chimeron Queen. For today Gavrok and the Bannermen have been made up with colourings and blobs of coloured latex over their faces to suggest numerous bee stings.

All O.B cameras are pressed into service for the shots of Gavrok and his men rolling around in agony as the princess utters her keening defence cry. Directions in the script have the Bannermen collapsing almost immediately, but Gavrok is able to withstand the pain longer, stumbling until he moves too close to the sonic cone-protected TARDIS. As the script says, "Booom!"

Most of these scenes are accomplished quite speedily. The unit hits a delay when, for the next sequence, Stubby Kaye reveals he is none too good at tying knots. Try as he might he cannot get loops of skipping rope tied around his Bannermen captives convincingly. Either they simply fall off, or sag so that no-one would believe the troopers were genuinely restrained. Finally, even with something reasonable achieved, Chris Clough makes Belinda Mayne do several takes of her phrase about Billy 'changing' before he is satisfied with her turn of emphasis.

While the main unit is relocating to a former doctor's surgery decked out as Burton's office, John Nathan-Turner stays behind with one of the cameras to shoot some season 24 trailer material with Bonnie Langford and Sylvester McCoy. Although most of it will never be used, one sequence that will eventually make it on air has the Doctor and Mel standing between the TARDIS and the 'Shangri-la' sign. "You know Mel, what we need is a holiday" to which his assistant replies, "Yes Doctor, I haven't been to Earth in simply ages". Says the Doctor, "Green fields, rolling hills, tranquillity..." just before cutting to the explosion of the Americans' tent recorded last week.

Footage recorded in Burton's office begins with Vinny's red, red robin wake-up call and then progresses through all the episode two material set in here, including Burton's cynical 'space buns for tea' disregard of the Doctor's warning.

And then it's on to episode three and a trio of short scenes that includes Carley Joseph letting rip as the Chimeron songstress, knocking the rocks out of Gavrok's attackers. The unit is ahead of schedule now, so Chris Clough opts to press ahead with some of the scenes rostered for Monday. This will reap benefits as the crew does need to return to Sutton Farm on Monday as well.

The scenes chosen are all uncomplicated ones in and around the chalet occupied by Delta and Mel. Episode one material of Burton ushering the two girls into their room, various unpacking shots, Delta's shock as a dinner gong sounds, Mel's curiousity about the orb and a few day-time episode two sequences of the evacuation being planned. John Nathan-Turner is keen for a 17:00 finish today, so the last scene is a close-up of Billy, in his Chimeron clothes, taking a dose of Nutrex before leaving for the spaceship. As this is really in the same chalet as before, the set is redressed with a motor bike picture, a guitar and a record-player.

As this is the last evening before some of the artists depart back to London tomorrow, a party is hosted by the Producer in the ballroom. By way of an ice-breaker, some of the technical team have pulled together a 'blooper tape' of out-takes from the last week and a half. It is a long night for all invitees, and an even longer one for the drivers who will take them back to Cardiff...

Sunday 5 July 1987

"I Get Around"

Another day off for all members of the unit, and far better weather to go sight-seeing. Hugh Lloyd begins his journey home today, as do Keff McCulloch and all the Lorell performers.

One of Lloyd's last tasks yesterday was to record a line for the season 24 trailer outside the camp gates, "I've seen strange lights in the sky, of course, but nothing quite like this". The trailer, which will only ever been seen in its entirety at the BBC's autumn season Press preview, concludes with McCoy's Doctor turning to Mel and saying, "I don't think we'll bother. Let's forget it."

Monday 6 July 1987

"Maybe Baby"

Visual Effects must split its services today as some will be required for morning work down at the holiday camp, while others have set-up tasks to perform at Sutton Farm.

Returning to Delta's chalet the first sequence to do is the hatching of the Chimeron baby, utilising one of the props built by Stephen Mansfield and Susan Moore. This is the glove puppet baby that has to burst from the orb. The egg has been moulded in vacuum formed plastic, but to make it more brittle Andy McVean dips it in liquid nitrogen just prior to recording. The puppet is operated from below and on the first take pukes green 'Swarfega' from its mouth as it hatches — courtesy of a concealed hand-pump. Considering this as too gross, Chris Clough goes for a second take, with a replacement egg-shell but minus the goo. This is the version destined for transmission.

For the next scenes glove puppet baby is replaced by animatronic baby, a far more sophisticated prop, capable of arm, leg and head movements, with a separate cable working the mouth. Two scenes are produced with this prop although the first, as Billy dashes into the room, having heard Mel's screams, will end up on the cutting room floor. For the final Delta in chalet sequence — as she tells Billy of her heritage — the baby is played by six-month-old Jessica McGough.

The final daytime holiday camp shot is Mel racing along one of the balconies to wake Murray in his cabin to warn him of the approaching Bannermen. For this one short scene the Props Buyer has managed to acquire a near-mint copy of *The Eagle* comic for Murray to read.

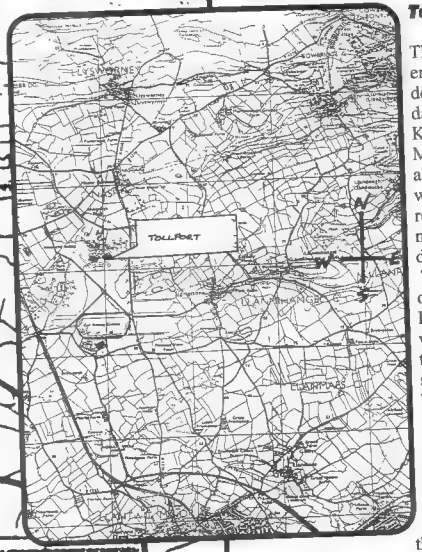
Most of the cast is stood down now and all but the Bannermen and Navarino extras are free to leave for home. The camera team boards one of the coaches and heads back to Sutton Farm where there is still one short, but crucial scene, to record.

Over at the farm the Visual Effects team has been busy erecting lightweight shelving stacked with plastic jars of 'honey'. Don Henderson and his troops are in full costume and ready to record the moment when the Doctor's booby trap is sprung and the raiders are doused with sticky syrup. To avoid injury the sequence is done in stages. Shelves are toppled by pulling on wires and although none of the props are heavy there is still a need to choreograph each shot so that artists are not hit by any sharp edges. Close-up cutaways are done of honey splattering onto the Bannermen's faces and uniforms.

Returning to Barry Island the unit takes a seven o'clock dinner while they wait for sunset. At dusk Alastair Mitchell shoots a number of images of buildings, loudspeakers and the gardens. In the show these will become establishing shots representing dawn after the first night.

Once darkness has fallen there are three scenes to rehearse and record; Billy walking to Delta's cabin with a bunch of flowers and hearing Mel's screams, the Doctor passing the laundry store and hearing Ray's sobs, and an exterior of Weismuller and Hawk's tent, as the latter is shoved out to stoke the campfire. This final sequence takes longest to set up as care has to be taken to match the setting as far as possible to the original Hensol Forest layout. Estimated wrap time is around midnight.

PRODUCTION DIARY



Tuesday 7 July 1987
"That Toll be the Way"

The last day of principal photography entails an early start for the scenic design crew but a much more relaxed daytime for everyone else. David Kinder, Sara Griffiths, Stubby Kaye, Morgan Deare and Richard Davies are all free to depart home this morning, while the Toby Grill Hotel prepares to receive Brian Hibbard back for a one night only stop — albeit with a late departure booked for tomorrow…

Today's location is a storage hangar owned by British Tissues on the Llandow Trading Estate some miles west of Cardiff airport. John Asbridge's task during the day is to transform one side of it into Galactic Tollport G715. This he effects by having the characters G175 painted onto one of the aluminium walls in 20-foot-high lettering. Backed by scaffolding, a series of wooden flattages are erected in a rough quarter-circle to represent the Tollmaster's booth. There will be nothing behind these flats aside from a smoke machine and some bright lighting, but above the doorway are the illuminated ten-billion sign and a series of coloured 'super-trooper' disco lights. Adjacent to this 'set' Asbridge's team positions a rectangular-framed, mirror-clad arch that will represent the body transformation machine used by the Navarinos. The Nostalgia Tours coach is also present, as is a wind machine and a van with a 'cherry-picker' hoist at the back. A target circle is painted onto the tarmac where the TARDIS will later be wheeled. The Vincent is also present for use in a photo shoot.

As well as the **Doctor Who** crew, a camera team is also present from a show being planned for the August Bank Holiday, *But First This*, who hope to produce a five-minute slot about the making of this serial.

The artists begin arriving around seven to begin rehearsals and take dinner before shooting commences at ten. In between rehearsals and meals the team from **But First This** grab interviews with Bonnie Langford, Sylvester McCoy (on the Vincent) and Ken Dodd, who professes to be a life-long fan of science-fiction. They are also allowed to record some dress rehearsals, including the time travellers' first encounter with the Tollmaster, and Gavrok's later assassination of him.

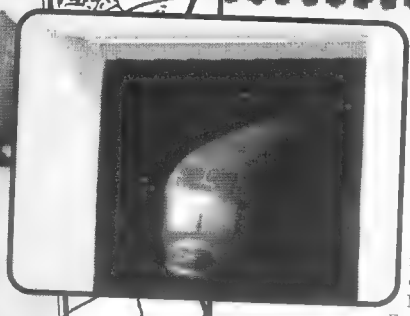
As well as the four scheduled scenes with artists Chris Clough also records the arrival of the TARDIS and some tracking shots of the tollport. Both of these are done using the cherry-picker to get high-angle crane shots. Meanwhile, Sound-recordist Doug Whittaker tapes several voice-overs from Ken Dodd.

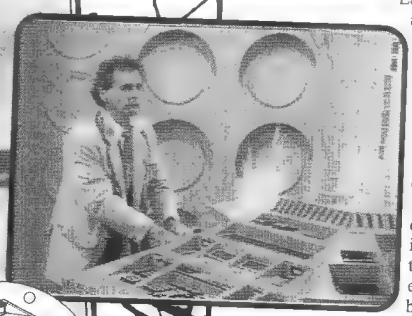
Shortly after ten cameras begin rolling as Mel and the Doctor step from the TARDIS to be greeted by the Tollmaster. Additional search and strobe lights are in use to enhance the flashing illumination coming from the disco lighting. The second scene is the longest; four pages of material that includes Murray's transformation from native Navarino to bus driver.

Malcolm Kohll's script originally described Murray's natural state as "a big, leafy, hairy creature" but as budgets would not run to a specially made costume for so brief an appearance, an off-the-peg outfit left over from another programme has been pressed into service. This suit is described in Andrew Cartmel's replacement text as fitting a, "…squat, wrinkly, purple creature".

Another divergence from Kohll's script is a reference to the coach emerging from a hangar by the Tollmaster's ticket booth. This is necessary because no arrangements have been agreed to shoot inside the British Tissues building, and partly because the coach's engine is in a poor state of repair. It is past midnight by the time all footage of the coach lifting off is committed to tape. Various cutaways have been done so that Dave Chapman will be able to matt in the arriving Bannermen fighter during post-production.

The last hour and a half are given over to recording the Tollmaster's scene with the Bannermen. Several takes are made of the galactic ticket attendant's death as Ken Dodd is determined to put in a bravura performance. Indeed dawn is staring to break before Chris Clough signals he has got what he wants and the unit is clear to wrap. A big cheer goes up as one of the longest ever **Doctor Who** location shoots comes to an end. It's back to the hotels for a good day's sleep once clean-up and dismantling are finished.





Wednesday 12 August 1987
"Three Stops to Heaven"

Midway through Block Two's first day of recording on Dragonfire, Chris Clough slots in the shooting of one long and three short TARDIS interior scenes for this story, which has now been renamed back to DELTA AND THE BANNERMEN.

All three of the short sequences involve only the Doctor in the console room, battling with temperamental controls as he seeks to save the Navarino coach from burning up in Earth's atmosphere. Andy McVean wires a couple of 'bullet hole' charges into one of the console panels to give these scenes more drama, but it is Sylvester McCoy who suggests pushing the final button with his umbrella.

As well as three mid-angles of McCoy, Chris Clough records a shot of the (blank) scanner screen so that an image of the falling coach can be added later.

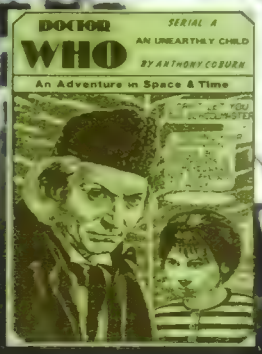
The longest scene also involves Mel dressed in her Eighties clothes. This is intended as an establishing scene for the two characters, slotted after Delta's escape aboard a captured fighter, but before the TARDIS's arrival at the toll port. These inserts takes an hour.

An Adventure In ~Space and Time~

CHECKLIST 1

The collected reference works

dates of first publication:
May 1980 to May 1981



 # 1 - serial A - May 1980

Series Editor: Tim Robins
Cover art: Stuart Glazebrook

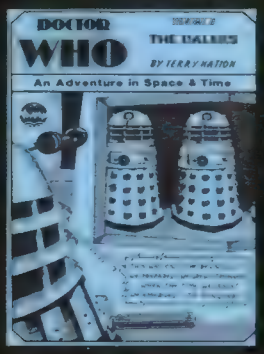
Character profile of the first Doctor. Technical differences between the pilot and first episode. How the new series was trailed in 'Radio Times'.

DOCTOR WHO
SERIAL A
THE TRIBE OF GUM
BY ANTHONY COBURN
An Adventure in Space & Time
IT'S STILL A POLICE BOX. WHY HASN'T IT CHANGED? . DEAR DEAR! HOW VERY DISTURBING

 # 2 - serial A - Jun 1980

Cover art: Stuart Glazebrook and Gordon 'Drog' Lengden

John Peel debates the faithfulness of the story to the series format. The arrival of the ship in prehistoric Earth covered in the Drama Extract



 # 3 - serial B - Jul 1980

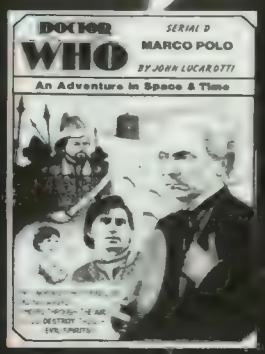
Cover art: Stuart Glazebrook

Character profiles of the Thals and the Daleks. Peel on the technical perfection of the story, and a memorable moment from 'The Escape'.

 # 4 - serial C - Aug 1980

Cover art: Stuart Glazebrook

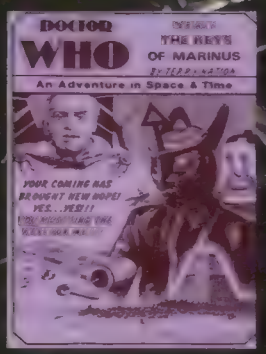
First printing bears title of 'Beyond the Sun' on the cover; amended for second printing. Character profile of Barbara Wright and reproduction of the 'Radio Times'for 6 February



 # 5 - serial D - Sep 1980

Cover art: Jennifer White

Character profiles of Polo and Tegana. Peel's view that the story best represents the awe and wonder of 'Doctor Who', and a magical moment from 'The Roof of the World'



 # 6 - serial E - Oct 1980

Cover art: Stuart Glazebrook

Character study of the Voord. Tim Robins profiles Terry Nation and a review that ponders if this story is the low point of the first season.

 # 7 - serial F - Nov 1980

Cover art: Stuart Glazebrook

Character profiles of Autloc and Tlotoxl. A clash of attitudes in the Drama Extract and Peel's sets out to prove that enthralling historical serials can match the s/fs.

 # 8 - serial G - Jan 1981

Cover art: Jennifer White

Character profile of Susan Foreman and a character study of the Sensorites. Susan's first mention of home and the review concludes this was a story for children.

 # 9 - serial H - Feb 1981

Cover art: Stuart Glazebrook

Character profile of Leon Colbert and the 'Radio Times' feature from14 August. And why John Peel felt this story was not as attention-grabbing as its predecessors.

 # 10 - series 1 - Mar 1981

Cover art: Stuart Glazebrook

Gary Hopkins on events pre-'Doctor Who'. The year in pictures. Jeremy Bentham reviews the production of an episode in 1964, and John Peel sums up its legacy

 # 11 - serial J - Apr 1981

Cover art: Stuart Glazebrook

Season 2 reviewer Paul Mount opines this is a show from the 1950s rather than the 60s. Profiles of the leading characters and a feature on the show's scenic design.

 # 12 - serial K - May 1981

Cover: BBC 'Radio Times'

The return of the Daleks in 'tele-snaps', and Susan's departure. Expanded technical observations, and Paul Mount analyses Terry Nation's writing style.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

"How about a nice cup of tea, yes?"

"That would be splendid, old chap. Can't tell you how grateful I am to be able to just drop in on you like this."

"Oh Doctor, after all you did for back home, a cup of tea is the least I can do." The smiley-faced man suddenly stopped, and smiled even more, if that was possible. "Tell you what, I've some bread freshly baked out at the back. How about we toast it over the fire, just like the old days." Without waiting for a response, he nipped off into his kitchen, leaving the Doctor staring into his mug of steaming tea.

"Nice place you've got here, Vorsii, very rural."

"Vorsii! There's a name I haven't used in a few regenerations. The people here call me Goronwy now. Very Welsh. Very local."

The Doctor nodded. "Goronwy. Royalty isn't it?"

Goronwy laughed. "Almost. No, it means "crown" in ancient Welsh. Or Celtic. Or whatever. Quite appropriate, don't you think?"

The Doctor nodded to himself. "From Keeper of the Relics to Keeper of the Bees." The Doctor laughed. "Royal jelly. Nothing changes."

"What?"

"Nothing. Feeble attempt at humour. Sorry."

"So," said Goronwy, nipping back in to grab a large bread-knife, "What brings you all the way up from the smog?" He popped back into the kitchen.

The Doctor stirred his tea with his finger, ignoring the heat. "Oh, this and that. Giant maggots actually. And fungus. And... and wedding plans."

"Ah," came the voice from the kitchen. "Wedding plans. Last time I saw you, there was talk of wedding plans."

The Doctor frowned. "When was that?"

"Years ago. In the future. You were a lot younger but seemed much older. Nice girl."

The Doctor was really quite worried now. He didn't remember marrying a young girl. Certainly the Time Lords had messed around with his memories somewhat, but most of those clouds had lifted now. Surely he should remember getting married.

"David."

"Goronwy, my memories can be a bit hazy, but I'm certain I never married anyone called David." With a flourish, Goronwy wandered into the living room, and whipped a tea-towel from across the tray he was carrying. Eighteen rounds of toast created faster than it was possible to create eighteen rounds of toast and three large pots of honey, made from Goronwy's own bee-collection, all served on bone china with a curious owl motif. He placed it on a small occasional table. "There's lovely," he said.

The Doctor eyed the toast and then Goronwy. "You used your TARDIS — repeatedly nipped forward a few minutes and made toast then brought it all back!"

Goronwy grinned like a small boy caught scrumping apples. "Quickness of the TT capsule deceives the ear — you didn't even notice I'd gone."

The Doctor sipped more tea and began spreading honey on his toast.

"So, who's got married this time? Not those lovely schoolteachers? And I missed it?"

The Doctor suddenly remembered Vorsii... no, Goronwy's last arrival in his life. It was shortly after Susan had left him to stay with... of course, David. Sad and a bit lonely, the Doctor had tracked Vorsii down to his retirement home, although then he was living in a commune on the third moon of Sylostas not Earth.

"No, a lovely, brave young girl. Jo. Jo Grant. She's getting married to a man she's only known for a few days, but I suppose strife and terror can bring people together. She said she fell for Cliff Jones because he reminded her of a younger me. Which is flattering, I suppose. Although I'm have to say it sounds a bit too much like hero worship. Trouble was, old friend, I was really terribly fond of her. I'll get over it."

Goronwy patted his knee, gently. "Of course you will, Doctor."

There was a knock on the door, and with a frown of surprise, Goronwy got out of his chair and walked slowly to the door.

The Doctor watched him carefully. Years and years ago, Vorsii had been one of the Academy's most popular tutors, specialising in Ancient Lore. He was also in charge of looking after the Ancient Relics on Gallifrey. A fussy, precise man, he kept impeccable notes and knew where everything was. Until one day the famous painting of Rassilon's Harp disappeared. No one was more upset or aghast than Vorsii, and although no one on the High Council could fault Vorsii, the old man faulted himself. Over the next few months, Vorsii changed, became depressed and lazy. Records slipped, notes weren't kept and when a set of Inauguration Cloak Clasps were misfiled as Ornamentation Brooches, Vorsii requested that the President relieved him of his duties and shortly afterwards, Vorsii vanished. Many suspected he had fled to the outer wastelands, to join the Outsiders, but the Doctor and a few of his friends knew differently. They knew he had been given a small Type 18 TARDIS and given leave to "find himself" away from the planet.

Now, here he was settled, on Earth. Vorsii, the Master, Chronotis, Mortimus and himself. What was the appeal of this planet and its strange people?

He looked across the room, and could see his answer.

Vorsii — no, Goronwy — was knelt on the floor, talking to a couple of youngsters, and giving them a pot of honey each. In return the little dark-haired girl presented him with a drawing of some bees.

Goronwy thanked her, winked at the boy and smiling the two children skipped away with their honey.

Goronwy glanced over at the Doctor. "It's a Time Lord gift, I think. You must have noticed it."

"What?"

"Children. We live in an age on this rather silly planet where children are taught not to talk to strangers, particularly peculiar old men who keep bees in a house outside the village. Yet, the parents have no fear of me, they actually encourage it. We must give off pheromones or something that nullifies that anxiety." He straightened up, wandered back to his chair and sat again, staring at the drawing he'd been given. "It's a trust we can never betray, Doctor, for the children of this planet, at this time, will be its salvation. As the generation scarred by global war must fade, the children of peace must reshape the world as their own." He sighed, and then smiled sheepishly. "I'm sorry Doctor, I'm rambling. But I'm terribly fond of them you see. Have been for decades."

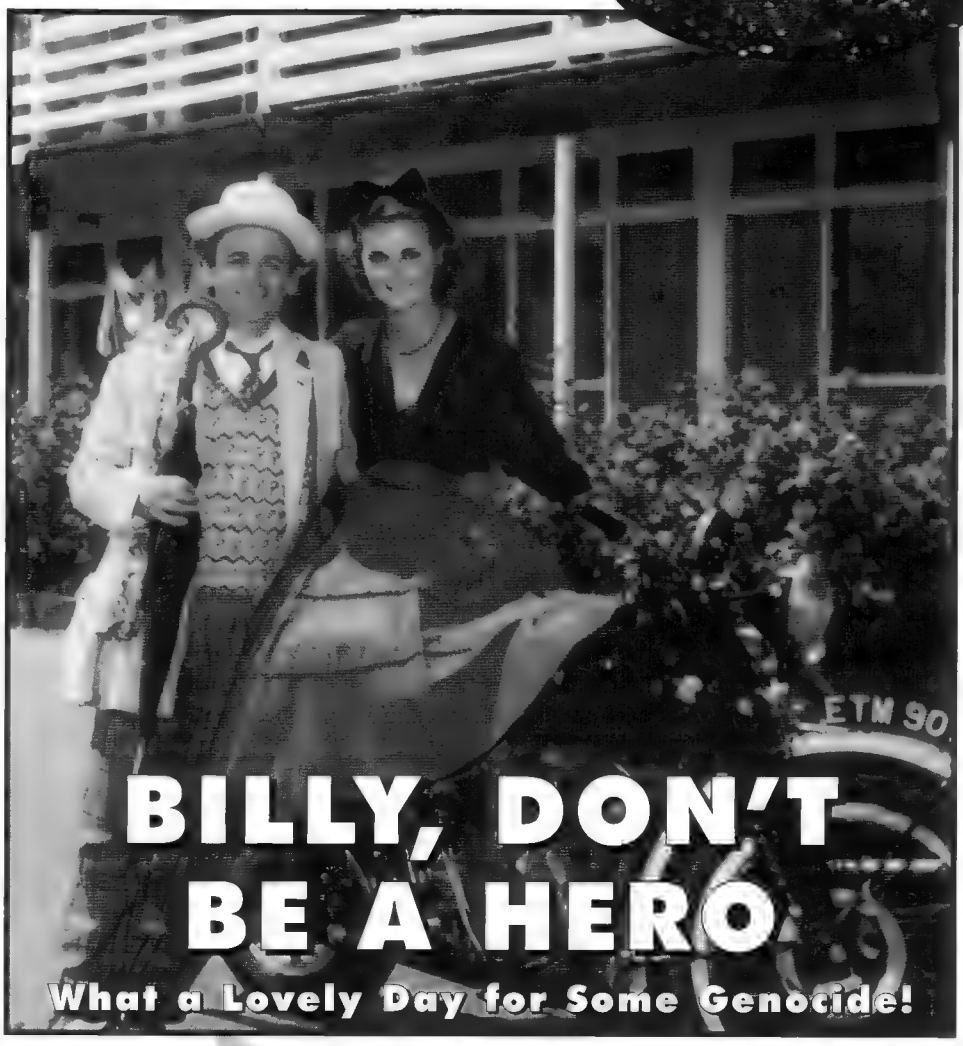
"Yes, believe me, I understand." The Doctor pointed to the drawing, wondering about somthing. "Err, forgive me, but why has she drawn the bees riding motorcycles?"

"Hmmm? Oh yes, well, Rachel is very keen on motorbikes, see. Well, she's keen on young Billy — that was him with her — and he's keen on motorbikes. I think if he liked rock climbing or pot-holing or building mosques, Rachel would suddenly find them interesting. Just like her auntie Ray. It's love you see, although at their ages I suppose it's just hero worship. Which I've always thought was rather a good thing. At any age, in any life."

Garonwy paused, apparently thoughtful for once. "We live thirteen lives, Doctor, but they've had more, and their story will still be going on long after we've both gone to the Matrix. It's how it is here. Maybe it'll work out for them one day. I hope I can stay enough to see it. You understand, yes?"

The Doctor was going to reply, but realised that Goronwy wasn't looking for an answer. So instead they munched on their toast, drank tea and started talking about bees.

Gary Russell



BILLY, DON'T BE A HERO

What a Lovely Day for Some Genocide!

IT'S SHOCKING that this splendidly silly story should be the last McCoy tale to be released on BBC Video, but it's perhaps not surprising. Straddled between the glossy and 'pantomimesque' tales of TIME AND THE RANI and PARADISE TOWERS and the beginning of Andrew Cartmel's so-called masterplan with the Doctor revealing a darker side to his nature, DELTA often seems unsure what to be: a harsh tale of galactic genocide or a farcical runaround. The two elements aren't seen as compatible and it's no wonder that, tied with the fact that it divides opinion so strongly, the BBC have left the best until last.

These disparate elements are actually personified by the two lead guest stars. With Don Henderson's mercenary Gavrok being played as straight as possible, the flipside is obviously Ken Dodd's toll-keeper who couldn't be camper if he tried. With both characters introduced within the first few minutes of the story, it's as if Malcolm Kohll is running away from the harshness of the attempted genocide of Delta's people, and by immediately lightening the mood at the intergalactic tollbooth is saying, "See? It's only **Doctor Who**. It's not scary at all." It could come across as a cheat that many people would naturally feel swindled by. But in wrapping up in cotton wool the tale of a hunter determined to destroy his prey, is the dramatic tension lowered?

Within minutes the stage is set for a tale told with two different voices, one that's harsh and cruel and the other that's vaguely reminiscent of **The Darling Buds of May**. And that nostalgic feeling that everything will be well if people pull together is, of course, the one that will win out. To balance out the sweetness (of Ray's unrequited love, of Billy's fascination with Delta, the green baby), the viciousness is turned up a notch or ten. While "I don't just kill for money. It's also something I enjoy" might not be the best-delivered lines ever presented as a cliff-hanger, the sentiment that comes across is even nastier than "Take no prisoners! Kill them all!", and all the desperate attempts to return the Navarinoes back home are for nothing when their heavily-disguised spaceship is 'ionised'. Surely these harmless fun-loving tourists who happened to be in the wrong place at the wrong time must, by all the laws of **Doctor Who** scripting, be allowed to return from whence they came? Kohll doesn't even give them a chance. The higher the comedy quotient ("You are not the Happy Hearts Holiday Club from Bolton, but instead are spacemen in fear of an attack from some other spacemen"), the greater is the need to terrify. The best example of mixing comedy and terror is the setting of the story: a beautiful week in a Welsh holiday camp. As twisted genius goes, it can't be faulted.

There's a lot of information packed into the story — and there's an awful lot left out. We learn the Chimerons are on the brink of extinction. Why? The Bannermen are killing them. That's simple enough, and pushes the story along effectively. But why is this bunch of mercenaries hunting them all down? And who is Gavrok's paymaster? Who ordered the Chimerons' extinction? What has the Chimeron queen done to hack someone off? These things we're not privy too. Behind the scenes, Malcolm Kohll suggests that the Bannermen are trying to steal the Chimerons' planet after ruining their own, but that simply doesn't fit with what's shown onscreen. The Chimeron homeworld (if that's what we see at the start) is hardly a garden paradise, and if the Bannermen want the planet as a new home why do they continue to pursue the Chimerons once they've driven them out?

And there's more… We learn that the Navarinoes are capable of time travel — they're going back to Disneyland, 1959. But don't the Time Lords have something to say about that? And if the Navarinoes are as harmless as the Doctor thinks (as must the Time Lords), why is one of their number a Bannerman agent who not only takes money for killing but enjoys it too?

Simply: the Doctor gets it wrong.

There's a moment on the tollbooth where the Doctor is stood in front of the TARDIS and Delta, with her egg-basket, climbs onto the tour bus. In that moment, you know the Doctor realizes that she's on the run and is bound to help her out. But he never questions why she would need help nor why people are chasing her.

It might be down to Belinda Mayne's, um, understated performance or that the story has been watched far too many times but Delta is one cold bitch from hell. Okay, she's an alien being and isn't necessarily subject to the same reactions as mere humans, but she's close to emotionless. She never shows any grief at what's happened to her people, never becomes remotely angry but is determined to stop anyone in her way. Her statement "My people will survive, Gavrok" is similar to the Cybermen's mantra "We will survive," suggesting she possesses the same inhuman callousness. It's this ruthlessness that makes her a surprising victim, especially in **Doctor Who**. But she's female, beautiful and persecuted. Surely she can't be the bad guy? That Mayne's performance as Delta is reminiscent of that slightly more famous cold-hearted Space Queen, **Blake's 7**'s Servalan adds to this argument. Clearly, as the head honcho of the Chimerons, perhaps it's right that Delta sees the bigger picture, survival of the species, rather than the survival of individuals but, as the actions of the devoted Chimeron drone who helps Delta escape in a Bannerman ship testify, she doesn't come across who rules people who love their leader but more one who leads through fear.

"Delta is one cold bitch from hell. Her statement "My people will survive, Gavrok" is similar to the Cybermen's mantra."

She uses the Doctor's — and, for that matter, everyone else's — willingness to help the 'victim', never answering in-depth any questions about what's happened to her planet and her people. The most obvious reason for this is down the paucity of the script, but it's not poor. It's not Shakespeare but the disparate elements — the Navarino holidayers, the camp's staff, Delta's escape from the Bannermen and the Billy-Ray sub-plot — do make a coherent whole. As viewers, we're asked to make the assumption that Delta is the injured party — she's female, beautiful and persecuted, right? But there are clues that give her away. Perhaps the most chilling and damning piece of evidence is when it's discovered that Billy has taken the serum (intended for the Chimeron child) to turn himself into a Chimeron and so ensure the continuation of the Chimeron line. Delta says, "It's never been tried on humans before." It's a throwaway statement. It doesn't even matter to the plot except that there's a danger that the serum might not work, but of course it will. She's not even angry with Billy for stealing the child's foodstuff and possibly endangering the princess's life but even sounds fascinated with the prospect of what it's doing to Billy. It begs this terrible question: who has it been tried on before? Start answering that and it lets out a whole can of Chimeron larvae. If you ask me, she probably deserved everything Gavrok was giving her.

A ridiculous element of the script (and there are admittedly more a few) is that with two Chimeron

queens and Billy as a Chimeron 'king', the Chimerons now have the chance to replenish their population. Oh no, they don't. Two females and one male do not survival of the species make. It makes for a happy-smiley ending after the holiday camp's evacuation and the carnage, and it all seems worthwhile at the end as love has won the day. Has it pish. And the reason for this is to do with Garonwy's bees.

Apart from the two American agents, whose believability as agents scores as highly as Coventry City away to Chelsea, Goronwy is the most annoying character in the story. Seemingly out of nowhere is a man whose presence is all but unexplained, probably knows the Doctor, and may even be a Time Lord himself. He's shockingly written for and the hugely respected Hugh Lloyd portrays Goronwy as if the man's on day-release. Goronwy's only purpose in the plot is to explain about bees and their social organization — and what he says is meant to be seen as a direct parallel to Delta and the rapidly-growing Chimeron baby. This is more than a little worrying for our friend Billy…

At the top of the pole in a beehive is the queen bee that does little more than eat and lay eggs. Below her are a fair few thousand sterile female worker bees that do almost everything that needs to be done in the hive. Below them are a few hundred fertile males, generally called drones, fertilising the queen's eggs.

The comparisons between the ordinary honeybee and the Chimerons are kept up at intervals in the story, especially when involving the Chimeron child and during the last few minutes of episode three, but important information is omitted. While Delta sits back and lets the kid do all the work (the queen sits on her backside while the worker does her stuff), the implication is that the child will also become a queen. That's not how bees work. Simply, you get one queen, tons of infertile worker females and knackered male drones. And put more than one queen into a colony of bees and you've got hell to pay. So why is Delta smiling at the end of the story? She's discovered that Chimeron 'jelly' works on humans and her (almost unnoticed) slip about a 'brood planet' confirms what the ever-vigilant viewer thought in the first place: Delta, Queen of the Chimeron, is up to no good; the Chimeron people were nowhere near extinction and she's managed to pull the wool over everyone's eyes by smiling prettily and having the raw meat-chewing Don Henderson after her. The lessons here are, don't fall for a pretty face and hire better mercenaries.

It's a great story to play with, peeling off layers and working out logical motivations for characters when the three-episode script, already fit to burst, can't do so. But no one's having as much fun as the actors, especially the regulars. McCoy's Doctor fits this story perfectly. He acts as if he's still learning how to be the Doctor, learning how to save the day. His last line in episode two, "I think I may have gone a little too far" sums this up neatly. His performance is still OTT but it works in a story that is also OTT — and compared to Stubby Kaye and Morgan Deare's routines, he's a master of subtlety.

"McCoy's performance is still OTT but it works in an OTT story — and compared to Stubby Kaye's routines, he's a master of subtlety."

What is a pleasure to see is Bonnie Langford giving her role the utmost. It was always a worry casting an actor more famous than the lead and simply wrong for her to act as if it was a Christmas pantomime but she's nothing short of brilliant here, especially when Gavrok turns on Mel, shoving a gun in her face, when he realizes she's deceived him about Delta's survival. It almost makes one sad to see the back of her in DRAGONFIRE. But if there was to be a replacement, Ray should have been it. Not bringing Sara Griffiths on board the TARDIS was a missed opportunity by the production team almost as bad as not allowing Will Chandler to stay on after THE AWAKENING. Instead of the 1980s streetwise (ha!) 16-year-old Ace, how much more interesting would this lovely character have been? What she saw in Billy can't be fathomed though. He's dishonest (stealing the kid's food so he can slip away with Delta), and not a good judge of character (he went off with that bitch Delta!). Ray's better off out of it.

And Mr Burton would have to join the TARDIS crew, too. Richard Davies brings an astonishing madness to Burton that should be repellent but is marvellously endearing. Somehow, he even manages to bring a bit of pathos. Character actors who make the most of their appearances (Belinda Mayne take note) are always well remembered.

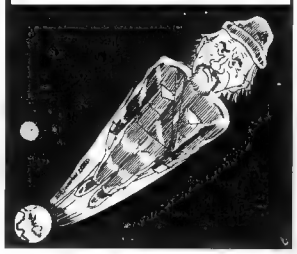
What's more saddening is that Ray and Burton don't get their promised trip in the TARDIS (with "space buns for tea" presumably), especially in Ray's case. Like so many female companions from Leela onwards – there's an element of personal tragedy that's partially made up for by joining the TARDIS crew. Leela saw her father killed, Nyssa's whole planet was destroyed, Tegan saw her aunt shrunk to Action Man-size and Peri's mother was dead and she didn't get on with her stepfather. It's unfair and disappointing that a character who is so obvious and perfect as the next assistant should have been left with only heartache.

If the story is finally touched with a little sadness, it's good to realize with hindsight that it's with DELTA AND THE BANNERMEN that **Doctor Who** starts to get better and better.

Neil Corry

Post-Production

Gav-Rock Around The Clock



Filming of the episode one model scenes took place at Visual Effects in Western Avenue simultaneously with model-work for DRAGONFIRE. As the models were quite large, so too was the crew. Andy McVean supervised the shoot, looking after a five-strong team of Effects assistants (including Mike Tucker), two lighting riggers and film cameraman, Bill Dudman. The entire set had to be surrounded with black velvet drapes to absorb any unwanted light from the small, but powerful spotlights used to illuminate the miniatures.

Each model is flown on a pylon, rather than wires, to give the smoother motion crucial to high-speed filming. The rocket's separation from the booster section is achieved by cranking a handle on its pylon to raise the supporting arm higher. A heating device close to the camera gives the 'air' around the point of separation an element of ripple. A similar cranking technique draws the satellite from its cowling.

Mike Tucker's TARDIS model is larger in scale than the proportions of the coach. Hence, for the rescue shots, false perspective is used with the larger TARDIS in foreground, rotating above the smaller coach in background, thereby creating a sense of greater distance.

Armed with this footage, which then had to be transferred to tape, plus all the rushes from two weeks on location, Chris Clough and Dave Chapman are able to plan their gallery work.

In truth, the phrase "gallery only session" was, by now, a misnomer. Advances in digital technology meant that much more could be achieved in camera, and so post-production sessions were calling for more resources. For DELTA Chapman books time in the recently named Video Effects Workshop and called in Andy McVean, with his model of Gavrok's ship.

Mounted on a static pylon, the model is shot on against a blue-screen backcloth. Using digital masking and layering, Chapman creates composite shots mixing live action and the miniature. One example is Delta's landing of the captured fighter at Tollport G715 — a cutaway shot that has a live-action background of the runway, a moving image of the model ship as the next layer above, and finally a foreground 'cut out' of the hanger to make it look as if the craft is landing behind the Tollport building.

The coach taking off from the tollport is also done digitally — by matting a clipped image of the coach over footage of the runway, and then Quantel zooming-out the coach element to make it appear as if it was accelerating away from the camera.

Opening skyline shots of Delta's home world are treated electronically to swap in artwork of a turquoise sky and a large, ringed sister-planet. Chapman is helped by the dull grey skies above Gerrards Cross on the day of shooting, as it gives him a fairly uniform colour to key onto and replace with the spacescape artwork.

The ability to 'draw' around an object on screen with a light pen, and then substitute the pen line with any other digital effect made shots like morphing the princess from her younger to her twelve-year-old self both simpler and faster. To a large extent the computer processor can lock onto co-ordinates of a drawn-around image and memorise an outline of its shape, even if that shape begins to alter. Thus, while Laura Collins is changing into Carley Joseph, the green, soft-focus halo stays locked around the child's outline.

Electronic masking creates the conical beam of light from the TARDIS roof light out to the Navarino coach as well, but its major use is during the bee attack on Gavrok and his men. Rather than anger a real swarm of bees, Chris Clough arranged copyright clearance to use fourteen seconds of a Natural History Unit film about locusts. This footage of locusts swarming is electronically treated to remove its original background, and then diminished and matted over shots of the Bannermen writhing in agony. Reduced in scale and slightly re-proportioned, the locusts acceptably resemble bees.

Music and Sound

Baby It's You!

John Nathan-Turner specifically wanted Keff McCulloch to work on this story right from the moment when using solely stock music became cost unjustifiable. McCulloch was an accomplished pop composer, musician and arranger in his own right, with experience of producing cover versions of standards.

To create his cover versions McCulloch needed a band, so he formed one using hired-in session musicians and singers, naming them The Lorells. Tracey and Jodie Wilson provided backing and some lead vocals, while instrumentation was by Robin Aspland, Justin Myres, Ralph Salmins and McCulloch himself. Once he had been cast, David Kinder was brought into McCulloch's studios to sing lead on Freedman and de

"Before I'd even started on the first one [TIME AND THE RANI], John had rung up and asked what I was like at copying things. I said I was very good at that sort of thing, so I ended up rehashing old tunes like *Rock Around the Clock*, basically because we couldn't afford to pay for the clearances on all the tracks detailed in the script. But it was lovely to get all that old Fifties stuff and try to recreate it authentically. There were some old radio themes on there which were originally played by an orchestra, but which I actually recreated on a synthesiser. And you could hardly tell the difference! I was really pleased with that."

Keff McCulloch, DWM 167, November 1990

Nights' *Rock Around the Clock*, an excerpt from which would be heard on the Navarino coach. Versions of Buddy Holly and Norman Petty's *That'll be the Day*, Kalmar/Ruby/Snyder's *Who's Sorry Now* and Ram and Rand's *Only You* were performed for part three.

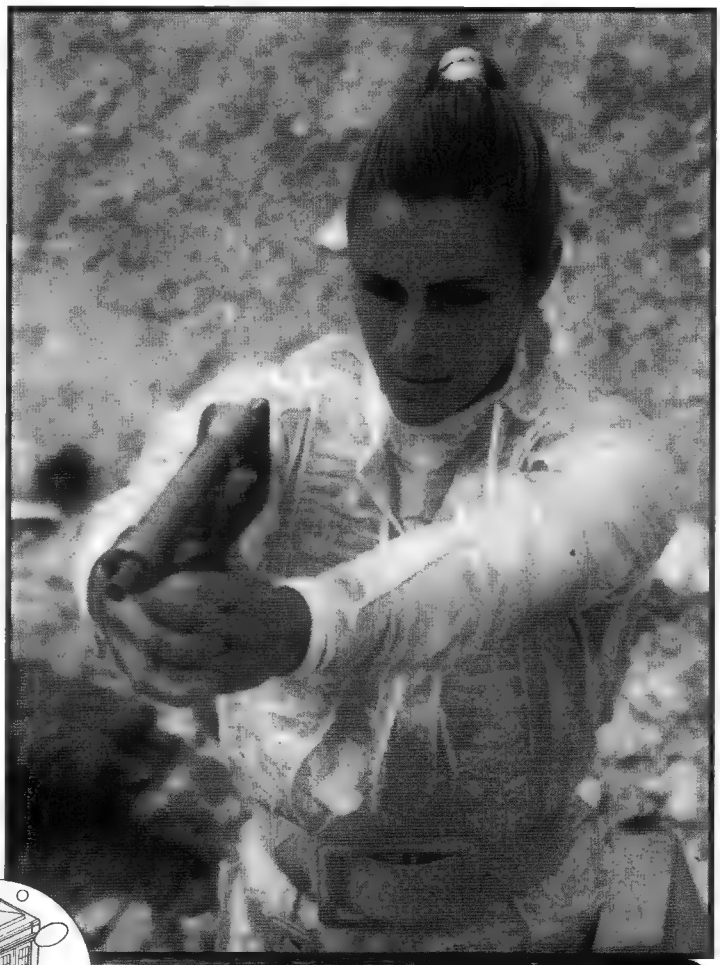
Melvin Endsley's *Singing the Blues* and Lyman/Goldner's *Why do Fools Fall in Love?* were arranged as backing tracks by The Lorells so that David Kinder could sing lead vocals on location in Wales. The Wilson sisters sang leads for Pat Ballard's *Mr Sandman, Goodnight Sweetheart* by Sam Noble and *Lollipop, Lollipop Oh Lollipop* composed by Beverley Ross and Julius Dixon.

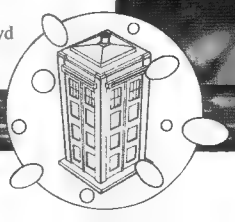
In addition to the songs, McCulloch also produced arrangements of several popular themes of the period. Episode one featured part of Eric Coates' *Calling all Workers*, played for years as the opening theme for **Worker's Playtime**. *Children's Favourites*, from the Light Programme show of the same name, was also heard over scenes involving Hawk and Weismuller. Jessell's *Parade of the Tin Soldiers* and Jack Strachey's *In Party Mood* were background tracks during early scenes at the holiday camp, while for episode two McCulloch interpreted Charles Williams' *Devil's Gallop*, known by radio audiences as the theme from **Dick Barton, Special Agent**. Lastly, for part three, he provided 44 seconds from Jack Yellan and Milton Ager's major hit, *Happy Days are Here Again*.

There were even clearances required for Hugh Lloyd singing a few bars of *The Honeysuckle and the Bee*, and Martyn Geraint's wake-up call, *When the Red, Red Robin Comes Bob, Bob, Bobbing Along*.

Not all music tracks were sourced from the Fifties. Nearly 27 minutes of incidental cues were composed and provided by Keff McCulloch himself, using a synthesiser.

Dick Mills' contribution was more subtle but nonetheless important. The cries of the Chimeron princess were a series of har-





monies performed on a synthesiser, while for the battle call of the Bannermen he distorted the sound of an alpine hunting horn.

Echo was used over several of the Tollmaster's announcements, and the dubbed on sound of bees buzzing was added to the stock footage of locusts, as they attacked the Bannermen, to make them sound more like… bees.

Cuts

As the edited episodes started to come together it became apparent that part one was over-running significantly. The first loss was a TARDIS scene immediately before Mel and the Doctor step outside and meet the Tollmaster. Here they are still in space, watching an image of the tollgate rapidly looming larger on the monitor screen.

DOCTOR: It's strange how, in some galaxies, these tollports spring up like mushrooms, yet in others you can go for light years without seeing a single one.

MEL: Er… Doctor…

DOCTOR: I think it relates to the way in which space is being developed. There never was a consistent three-dimensional planning policy.

MEL: (INTERRUPTING) Doctor. Something doesn't look right. Only the landing lights are one. It looks abandoned.

DOCTOR: Of course by ignoring the over-spill from the fourth dimension entirely, they sometimes built one port right on top of another, only realising it when there was an interface slippage.

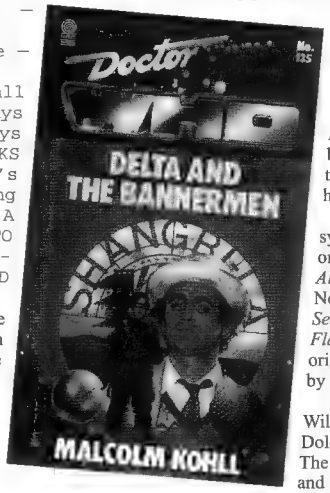
MEL: This is serious, Doctor. There's something wrong.

DOCTOR: I know it's serious! I don't have any change. (HE FUMBLES IN HIS POCKET. THE SCREEN IS FILLED BY THE TOLLPORT) Please take five credits from the kitty. (MEL REACHES INTO A STRIPED TIN — EMPTY)

MEL: There's nothing in here — again!

DOCTOR: That kitty defies all known physical laws. We always fill it up, and yet it's always empty. (THE DOCTOR SUDDENLY LOOKS HARD AT THE SCREEN) Mel! There's something wrong. Only the landing lights are on! (MEL GIVES HIM A SIDELONG GLANCE THEN TURNS TO THE SCREEN. THE IMAGE STABILISES, THE TIME ROTOR SUBSIDES AND THE FLASHING LIGHTS GO OUT).

The only other significant deletion was the **Mission Impossible** opening scene with Weismuller and Hawk. That brought the episode's running length down to 24' 47", which was just about deemed to be acceptable. Neither of the remaining two episodes needed more than the odd top and tail before coming in at 24' 23" and 24' 22" respectively.

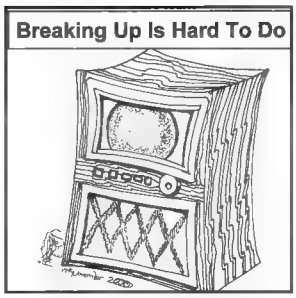


Transmission

Convinced this story would mark the highlight of Season 24, John Nathan-Turner organised a Press launch of the serial once editing was complete in early September. It is a lavish affair in a London film and video preview theatre, with waiters costumed as either Bannermen or redcoats, and Keff McCulloch's Fifties arrangements playing in the background. Ken Dodd and Don Henderson joined Bonnie Langford and Sylvester McCoy as invited guests to the event, and gave interviews to journalists before and after the serial's screening.

As a consequence of this event, plus the Press call staged at Barry Island, DELTA AND THE BANNERMEN became one of the most promoted **Doctor Who** stories in its 24-year history. Newspaper coverage started in July and continued sporadically right up to the night episode one was screened, on 2 November 1987.

Radio Times coverage for episode one varied regionally. Both the U.K and Welsh editions carried a small photograph of Ken Dodd as the Tollmaster above the credits listing, but the Wales version also featured a quote by the Liverpool funny-man. "I play a wild-eyed space nutter in a lilac suit with lots of spangles, who guards a galactic toll-gate" Says Ken. "He's a cross between David Bowie and Nigel Lawson, because he wears fantastic clothes and he takes people's money off them."



Audiences for the three-parter continued the gradual ratings rise of the last eight weeks. Where TIME AND THE RANI had pulled in an average viewing figure of 4.63 million, and PARADISE TOWERS 4.93 million, so DELTA AND THE BANNERMEN achieved 5.27 million — the figures breaking down to 5.3m for episode one, 5.1m for episode two, and 5.4m for the finale. Overall it was a modest improvement, but the networked presence opposite of **Coronation Street** was still depriving the series of a good two million 'floating viewers'. Chart positions for the three episodes were, respectively, 90th, 93rd and 87th. In the final analysis, this serial would be the highest rated of the 1987 season.

All of the artists who starred in this serial agreed it had been great fun to make, and long before the serial was screened, John Nathan-Turner asked Chris Clough if he would consider a similar challenge next year. Malcolm Kohll was similarly asked if he would like to submit a storyline for Season 25 but, after some soul-searching, declined on the grounds of feeling burnt out by such an intense experience. Having established his credentials he went on to write a mini-series based around South African politics, and a thriller set in Zimbabwe and the U.K He was however approached to write for the 1996 American version of **Doctor Who**.

Previously, on Doctor Who

Part One

Here on one, Sylvester McCoy and Bonnie Langford come down to earth with a bang, as they fish out the yellow coats for a spot of hi-de-hi, in the first of a new adventure for **Doctor Who.**

Part Two

Now though we come to part two of the **Doctor Who** story DELTA AND THE BANNERMEN. Holiday plans go wrong again for the Doctor and Melanie when they land in South Wales in 1959, with an odd assortment of space tourists. Including a royal alien refugee and a galactic mercenary.

Part Three

You're watching BBC1 and now **Doctor Who**. The year is 1959. Gavrok has landed on earth in pursuit of Delta and her child. Their only hope is the Doctor and his new friends. Can motorcycles, or rock and roll prevail against Bannerman war fleet?

Trivia

Kohll did agree to write the novel of his screenplay, producing a 142-page adaptation that both restored and expanded upon many of the scenes lost from his original scripts. Alastair Pearson created an unusually brooding piece of cover-art, featuring the Doctor, a Bannerman, Delta's egg and the satellite, framed by the 'Shangri-la' sign. It was published in January 1989 in paperback only with a spine incorrectly naming it as '*Delta and the Bannermgn*'. To date, and possibly due to copyright complications over the music, the serial has not been released on video.

Five tracks of Keff McCulloch's own synthesiser-based compositions did make it onto *The Doctor Who 25th Anniversary Album* (REB 707) that was released in November 1988 by BBC Records. *Gavrok's Search, Burton's Escape, The Sting, The White Flag* 'and *Here's to the Future* were all from the original soundtrack, the latter featuring vocals by the Wilsons.

Keff McCulloch later married one of the Wilson twins. Both Wilsons re daughter of Dolores — Tegan's Aunt Vanessa — Whitman. The other Wilson twin is married to musician and chat show host Des O'Connor

Brian — Keiller — Hibbard was a founder member of the Eighties acapella group *The Flying Pickets* which had topped the charts at Christmas 1986 with their rendition of *Only You*.

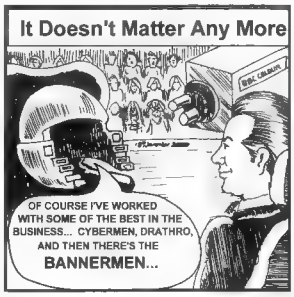
Apart from Sylvester McCoy and Bonnie Langford, only Leslie Meadows (Adlon) went on to play an onscreen role in Dragonfire as well, as the dragon itself. However Lynn Gardner made a voice-over as the Iceworld announcer.

Parts of the 15-minute 'blooper reel' of out-takes were shown in a 1998 edition of **Noel Edmonds Saturday Roadshow.**

Continuity

By the time of *Delta and the Bannermen* travel between the five galaxies is routine, suggesting the Navarinoes' home time is many million years into the future. Nostalgia Tours has a bad reputation, though we never discover the details of their past accidents. In a major — but accidental — change to **Doctor Who** continuity time travel has now become a matter for package tours, suggesting that the new High Council are a lot more relaxed than their planet destroying time-monopolist predecessors of *Trial of a Time Lord*!

In the **Doctor Who** universe, it would appear that no-one had launched an artificial satellite before 1959. How this fits with the activities of Bernard Quatermass's British Rocket Group, who


It Doesn't Matter Any More
OF COURSE I'VE WORKED WITH SOME OF THE BEST IN THE BUSINESS... CYBERMEN, DRATHRO, AND THEN THERE'S THE BANNERMEN...

KEN DODD was onscreen for less than four minutes of DELTA AND THE BANNERMEN, and yet he became the icon of everything associated with this 75-minute serial. His was the face on all the publicity, and his was the name remembered by critics of the programme, both before and after its screening.

As early as July 1987, following a Press call on location, coverage of the serial centred around the Liverpool funnyman's thoughts on being cast as a character in **Doctor Who**. "I'm tickled" he told *Daily Star* reporters. "**Doctor Who** is one of the great British traditions, like test matches and panto".

And it was these mentions of pantomime that predictably raised the ire of so many fan pundits. To worry them further, by September John Nathan-Turner had mentioned that he was seeking to commercially release Keff McCulloch's Fifties-style musical score, sowing seeds of concern that here, at last, was the story some fans had been dreading for a year: a **Doctor Who** musical with songs, panto actors and, most feared of all, rumours that Bonnie Langford would actually get to sing and dance...

Ten years later, science fiction series including **Xena** and **Lexx** would use musical episodes as a quirky way to reexamine the dark hearts of their central characters, but the conservative **Doctor Who** fandom of the time was less willing to consider the possibilities of the idea.

The Producer did as much himself to fuel this speculation. Speaking about DELTA AND THE BANNERMEN to *DWM*'s Gary Russell shortly before the start of Season 24 he said, "The story is a sort of pastiche; music plays an important part in the script. Malcolm has specified which numbers are the background to which scenes, so that virtually all, but not all, the music has been selected by the writer. Really, I would hate anyone to call this '**Doctor Who** - the Musical', but it's the closest the show will ever get."

Neither did pre-transmission hype do anything to mute such preconceptions. Coverage of the making of DELTA AND THE BANNERMEN on **But First This** strongly dropped hints that here loomed an eclectic blend of *Cinderella* and *Grease*, while trailers for the serial focused on the **Hi-de-Hi** holiday camp aspects.

Christopher Davies of Sheffield penned one of the first letters of feedback to be received at *DWM* following the serial's screening. "DELTA AND THE BANNERMEN is the story that got me writing. It was terrible. The incidental music was embarrassing, and the acting was the worst I've seen for years. And didn't I see the Bannermen helmets somewhere on the MYSTERIOUS PLANET? Let's hope it improves with DRAGONFIRE."

Subsequent issues printed some more positive feedback — including favourable reactions to Sylvester McCoy's new Doctor — but on balance thumbs were down. Critic Richard Marson summed up many feelings when he wrote, "It was all quite funny, but rather insubstantial, and as a whole this story would probably have been at home with a laughter track — drama not being much in evidence. But styles change, and though this certainly wasn't **Doctor Who** of the kind that first attracted me to the show, it seems to have its supporters, as the ratings indicate."

Not surprisingly the fanzine *DWB* — veering towards the peak of its anti-JNT campaign — was least impressed of all. Reviewer Nick Cooper delivered this blistering summary at the end of his double page analysis of the programme. "When I look back to how good the series was only three and a half year's ago (THE CAVES OF ANDROZANI) and then to see how some people pathetically attempt to blindly defend what it is today, all I can do is, appropriately, paraphrase those famous 1950's lyrics. Why do fools fall in love... with crap like this?!"

Fielding these criticisms as examples of fans taking the show too seriously, Chris Clough defended the serial's quirky nature as proof of the strength of **Doctor Who**'s infinitely adaptable format. "I like the idea of this build up" he told *DWM*. "The Doctor and Mel arriving at a toll-port that only has its landing lights on, and you get the tension of, "Ooh-er. What's lurking there? And instead of something nasty, you get Doddy coming out with his razzer going, "Hello. Welcome. Surprise, surprise..."

And at the time of final counting, those followers away from the hub of fandom were split over where DELTA AND THE BANNERMEN sat in their affections. Vitriol was balanced by those who applauded its invention and sheer bravado, and as knee-jerk reaction gave way to more considered responses, so the programme rose in stature. As votes were counted in the annual season polls, conducted by DWAS and *DWM*, so DELTA... rose above TIME AND THE RANI and PARADISE TOWERS to grab the silver medallist's podium. Maybe it had been a 'Little Darling' after all.

DOCTOR ORDERED

Who tickled I am!

Time revellers: Sylvester, Bonnie and Doddy Picture: Mark Bourdillon

DOCTOR WHO is discum-knockerated! For the newest recruit to the Tardis team is Ken Dodd.

Seventh TV Time Lord Sylvester McCoy and new assistant Bonnie Langford yesterday welcomed the King of the Diddymen to the show which celebrates its 24th birthday in November.

Doddy will play a sequin-suited intergalactic toll-keeper when the ailing BBC blockbuster—whose audience has slumped to half its 12 million peak viewing figure—starts a new series in September.

And Beeb Supremo Michael Grade, who put the children's favourite on ice for 18 months to consider its future, is

By PAT CODD

Weekend Mirror

A DODDY FIZZ FOR THE DOC

★ FUNNYMAN Ken Dodd teams up with Sylvester McCoy in the new DR WHO adventure (BBC-1, 7.35, Monday) and soon faces the biggest baddie of all.

Dastardly Don Henderson plays the evil Gavrok and makes the Daleks look like little darlings in a three parter that involves the lovely Belinda Mayne as Delta.

Worse, Gavrok bumps off Doddy!

"I guess kids will hate me and old ladies will chase me down the street throwing rocks," says Don.

Doddy, who plays a tattyfilarious toll keeper, jumped at the chance to get his famous protruding choppers into a rare acting role.

"I make a real meal of it. I'm a real ham and take a long time gasping my last.

"Not that it is the first time I've died a death — I've played Glasgow Empire, you know," he chuckled.

Dr Who is far more difficult to kill off. Not even Bet Lynch and the gang from the Rovers Return could do that.

Despite being screened at the same time as Coronation Street the Time Lord attracted an audience of more than five million — to earn a reprieve from his BBC bosses. Producer John Nathan Turner said: "We'll be back next year."

BIG CHANCE: The lovely Belinda Mayne slips into a space suit and adds intrigue to the Doctor's three-part problem

WHO DARES: Don Henderson, Sylvester McCoy and Ken Dodd

HOLIDAY CAMP MISSION FOR TIME LORD

SPACE PALS: Sylvester McCoy and his assistant Bonnie Langford

It's Hi-De-Who!

AS IF Daleks and Cybermen weren't enough, TV time traveller Doctor Who must now face "Diddyman" Ken Dodd and Bulman star Don Henderson.

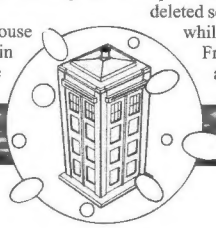
The oddball line-up is a last-ditch bid by the BBC to save the flagging space show from the axe by using big name stars. Doddy plays a galactic gatekeeper and Henderson an alien in the new series which is set, of all places, in a Hi-De-Hi!-style holiday camp.

The role of the good Doctor, meanwhile, is taken over by Sylvestor McCoy . . . Sylvestor Who?

put a manned craft in orbit in the early 1950s, is anyone's guess. In the **Who** universe, the War Office was renamed the Ministry of Defence before 1959, a little earlier than in reality.

CIA Agents can get a direct line to the White House from any Metropolitan police box. This may explain why they've been deployed across the whole of the UK, including rural Wales.

Toll ports are an odd phenomenon, according to the Doctor (in deleted scenes), cropping up all over the place in some regions, while other parts of space remain free of them. From the evidence of the last 23 years, we can assume the latter situation is more common.



'So tell us again what happened?'

The three sour-faced men sat in a haze of dense, choking smoke, the sunlight cascading in rippled shards from the Washington skyline through the shuttered windows behind them.

And Jerome P. Weismuller was before them, a soaking shirt plastered to his gooseflesh-pricked skin; these opulent, non-stick, stay-fresh, glow-in-the-dark dayglo-Christs from The Hill.

'How many more times, goddamn you?' he asked.

The one called Ronald pointed a stubby forefinger at Weismuller and the fat man felt as though his windpipe were being crushed from inside-out.

'Until you give us some answers that make sense, special agent.'

Shangri-la, and Wales, England, seemed a long way away.

'We have places for operatives who cannot, or will not, give us the information that we deem necessary to the furtherance of The Project,' noted the nameless superior with the smouldering cigarette in his stained, ugly fingers. 'Villages. Places where the disappeared go to die.'

Weismuller gulped. 'I've told you *everything*.'

'Have you? Every detail? Every nuance?' There was a poison-tipped menace in the man's voice, dripping its implications all over Weismuller's sweat-soaked face.

'Yes'. Weismuller half-stood in the smoke-mist and peered at his trio of inquisitors. 'After Gavrok got what was coming to him the Bannermen were taken back to Mars, or wherever the hell it was that Delta was taking them.' He paused, and saw that the cigarette-man was smiling. He smiled back. A reaction of his muscles, barely a flicker before his face returned to a mask set in stone.

Cold. Immaculate.

'Mars?' interjected the cigarette-man with a sinister whiplash-chuckle.

'Whatever.' Weismuller sat back down again, wiggling his plump rear in the uncomfortable hard-backed chair. 'Hawk will confirm the details of my report,' he said with a confidence he didn't feel.

This brought another amused reaction from the triumvirate. 'Agent Hawk is in no position to do that,' replied Ronald. 'He was found in a Seattle motel this morning with a .45 slug in his skull.'

'Oh God,' spluttered Weismuller. 'Oh sweet Jesus...'

'Self-inflicted,' continued Ronald, as much (perhaps) for his own benefit as for Weismuller's. 'What you fail to realise, Mr Weismuller, is that you are alone. Very alone. And the only help that is available to you right now are the men sitting in this room, do you understand?' He paused and stood, walking into the mutated shaft of brilliance streaming into the shuttered room. He cleared his throat, deeply. 'There is an insidious evil at large, Mr Weismuller. Far worse than all of the schemes that Moscow can dream of in their blackest night. It cannot be touched, or seen, only *sensed*. For it is ... alien.' Again he stopped, and rested his hands upon the windowsill, gazing out across the city, his eyes full and open despite the harsh light. 'Do you read the Bible, Mr Weismuller...?'

'I...' Weismuller stammered. 'I have my beliefs,' he replied at last.

'War in heaven, Mr Weismuller. That's what we are dealing with.'

'I wasn't aware that the State Department believed in God,' Weismuller replied. His fear giving a voice to questions deep within him.

'Who said anything about God?' asked the cigarette-man. 'Where were we?'

"This man Garonwy," suggested Roland.

'*Man?*'

Weismuller shook his head. 'I've already told you. I don't believe...'

'Beliefs are for those with the luxury of a lack of knowledge. Who needs belief when we have certainty,' said the cigarette-man, extinguishing the stunted remains after taking a final deep inhalation and breathing out slowly. 'Where are you from Mr Weismuller?'

'Sunnydale, California' replied Weismuller automatically.

'Nice town?'

'Yeh. Quiet, you know...'

'What would you think, Mr Weismuller, if one bright and sunny morning an alien spacecraft landed in the town square of your Sunnydale?'

'That very much depends on what they wanted,' replied Weismuller with a faith that seemed grafted onto his persona.

'Science fiction,' muttered the cigarette-man, fingering his zippo lighter. The sunlight played on the smooth chrome surface and speared into Weismuller's eyes. 'There *is* no truth, Weismuller, there are only lies, lies and more lies. This worlds is built on lies, from the smallest fable of Christmas, and God, right up to the biggest lie of all.'

'Which is..?' asked Weismuller, emboldened by the possibilities of revelation.

The cigarette-man merely smiled. 'Oh, Mr Weismuller, if I told you *that*, I'd have to kill you.'

There was something in the way that this was phrased that reminded Special Agent Weismuller of an alien shaman and his words of wisdom and tomfoolery. Roland read his mind.

'The Doctor?' he asked.

'What do you know about him...?'

'That's in the report,' came the curt reply.

'And this blue-box of his, it just *disappeared*?' Roland asked incredulously. 'You realise, of course, that such a thing is impossible within the laws of physics?'

Weismuller shrugged and stared at his shoes, crumpled and defeated. They had won. He *loved* Big Brother.

Roland turned to the cigarette-man, his eyebrows raised, a question beginning to form on his lips.

'C.I.A. Deep cover. Forget it, he's untouchable.'

Weismuller's eyes flickered from one man to the other in a rapid sweep. 'You *know* about this...' He was about to say "man" but thought better of it. '*Thing*?' he asked angrily.

'We know *everything*, Mr Weismuller,' said Roland.

—•—

Once the fat agent had left the room, Roland opened the blinds and allowed the sun to flood into the dark corners of the room. He turned to his colleagues with a mixture of curiosity and surprise.

'Interesting' he noted. 'Seems they had quite a situation out there.'

'An apocryphal tale that will be told for the next couple of decades in isolated communities then forgotten. No one with any degree of rationality will believe it. It *will* pass.' The cigarette-man adjusted his tie and stood up. He noted the third man still sitting, deep in thought. 'You're very quiet, Bill,' he said, awakening his colleague from his trance. 'Did you believe his story?'

'Yes, Charlie,' replied Bill Mulder. 'Every word of it.'

Keith Topping

Books and Literature

HARFORD, James: Korolev (Wiley, 1999)
KOHLL, Malcolm: ***Doctor Who**: Delta and the Bannerman* (Target, 1989)
ROYCE: Kenneh: *The XYY Man* (Hodder & Stoughton, 1970)
TURNHILL, Reginald: *Unmanned Spacecraft* (Warne, 1974)

Magazines

Celestial Toyroom (July 1991, David Brunt notes that Adlon and Bollitt had dialogue in episodes oen and two, which was cut for timing reasons)
Cybermag 2 (1988, Ian Berriman asks why the Bannermen don't shoot down the loudspeaker at the end and condemns the excess of pathos in the first episode)
Dwarf Star 3 (Steven Gray notes that the Bannermen's single ship is referred to as a 'fleet' and asks why the Bannermen simply let the Doctor and Mel escape at the start of part three)
Dwarf Star 4 (1988, In Berriman expains that the the Bannermen are after Delta, not the Doctor and Mel, so they let them escape and put a trace on the bike, hoping it will lead them to their quarry)
DWB 50 (1988, Nick Cooper notes that the Doctor says the explosion of the sonic cone will destroy everyone. It doesn't - but we aren't told why)
DWB 51 (1988, Tim Munro feels Billy's marriage to Delta is biologically absurd, a case of Andrew Cartmel's preference for 'fairytale magic')
DWB 81 (1988, Nick Briggs feels there is too little exposition; Andrew Curnow note that the first episode introduces the weird concepts in a palatable way by adding such popular elements as humour, action and music; he thinks that the Navarinoes' death is made shocking by the fact that we sympathize with the character of Murray: he is a good supporting character who is prematurely killed off)
DWB 84 (1990, Ian Briggs notes that DELTA was initially intended that the story should be a contrast with DRAGONFIRE, with which it was being made back-to-back: it was to be an adventure story and DRAGONFIRE a comedy)
Doctor Who Magazine 121, (1987, John Nathan-Turner notes that most of the backing tracks were specified in the script, and are relevant to the action)
Doctor Who Magazine 134 (1988, Richard Marson thinks the story insubstantial)
Doctor Who Magazine 135 (1988, Chris Clough felt 1959 gave more music to choose from than 1957)
DWM 159 (1990, Tom Hunter thinks Mel's main concern is to have a good time, and to ensure that everyone else does too)
Doctor Who Magazine 184 (Andrew Pixley notes that Sylvester McCoy added the scene of the Doctor playing with Billy's guitar; also Morgan Deare interview; he notes that began playing Hawk with a Bronx accent, but then suggested making him a Southerner, since Stubby Kaye was playing Weismuller as a New Yorker; he implies that this made a useful contrast in the many scenes where the agents were arguing with one another)
Doctor Who Magazine 216 (1994, Sylvester McCoy notes that he gve the Doctor a 'a faraway look' as if 'he was remembering something from the past, or the future'; the idea was that this would be unexplained, but would suggest to the audience that there is more to the character than meets the eye)
Enlightenment 24 (1988, Andrew Pixley thinks it 'sensitive')
Enlightenment 25 (1988, Jeremy Bentham calls the story 'heavy metal science fiction')
Enlightenment 26 (1988, James Armstrong thinks that too much is explained in advance, with the result that the story lacks suspense)
The Frame 5 (1988, Mark Stammers thinks the murder of the coach party is understressed; Mike Tucker notes that the Bannermen's ship was scripted as a fighter; the effects designer chose to make it a troop carrier; Sue Moore explains the logic of the alien baby's design; the idea was that it had a lot of loose skin which it gradually grew into)
Game of Rassilon 3 (1992, Alun Harris thinks Mel is largely incidental to the story)
Glory Daze (1988, Rob Walsh judges the story to be lifeless and - surprisingly - slow)
The Master Tape 5 (1988, Stephen Broome calls the toll scenes unnecessary: the Doctor and Mel could have arrived on Earth by simply landing rather than by having won a prize)
Metamorph 6 (1991, Zach Waugh feels the story is padded, and is essentially an extended chase)
Morbius 1 (1987, Don Henderson interview; he was puzzled by the script's silence about Gavrok's origins and the reason for his hatred of the Chimerons)
Muck and Devastation (1987, Brian Mills thinks the fast pace obscures any holes in the plot also location report)
Nexus 5 (1988, Brian Robb notes an influence from modern SF genre influence - *Back to the Future*)
Private Who 11 (In the original script, Delta and the Doctor are constantly exchanging glances, a 'curious relationship' which is ignored in the televised version; The Lorells were originally called the Shirells; Part One was to have ended with Billy entering the chalet and seeing Delta watching as the baby is born, with the line, 'My baby, my beautiful baby.')
Private Who 13 (1988, Malcolm Kohll interview, he says that there was no clear brief but he was asked to set it in the recent and recognizable past; Kohll notes that the Tollmaster was intended to be a lizard)
Private Who 14 (1989, Nigel Robinson suggests that the fact that Keillor knows who the Doctor is suggests that he is more than just the wandering Time Lord he appears to be - a theme to be expanded in later seasons)
Private Who 15 (1989, Chris Clough interview; he felt 1959 gave a more 'contemporary' feel, appropriate to the story's 'summery brightness', than the crooners of 1957)
Purple Haze 2 (1991, Nick Pegg states that rock 'n' roll is not simply backing, in that musical amplification is used to defeat the Bannermen. It is notable that Billy's guitar is frequently displayed in the last five minutes, and is one of the few possessions he takes with him when he leaves Earth)
Revelations 2 (1988, David Eldridge alleges that further cut material included scenes where the Bannermen storm the dance hall; the CIA are called in and a chase with Mel, Billy and the Doctor in the TARDIS, pursued by the Bannermen. There is no other evidenc to substantiate this)
Shaven Stunners 3 (1997, Rob Stradling feels that in his engagement with the environment and the people of the story, the Doctor shows a 'trivial humanity' never before seen in the character - and subsequently superseded by the more grandiose Doctor of the 'Cartmel masterplan').
Small Prophet 1 (1994, Morgan Deare interview)
Space Buns for Tea (1989, In-depth account of the story's production; Malcolm Kohll states he wanted a non-naturalistic, nostalgic quality, which ruled out a present-day or near-contemporary setting. He chose the 1950s because it was a period that people could remember, so the setting served audience identification; to go further back would be beyond living memory, as well as moving into periods which **Doctor Who**

DELTA AND THE BANNERMEN

Series Twenty-Four
Story Three
Serial 149
Code 7F

The Doctor Sylvester McCoy
Melanie Bonnie Langford

Written by Malcolm Kohll
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Chris Clough

Cast

Gavrok [1-3]	Don Henderson
Delta [1-3]	Belinda Mayne
Billy [1-3]	David Kinder
Ray [1-3]	Sara Griffiths
	Replacing Lynn Gardner
Garonwy Jones [2-3]	Hugh Lloyd
Tollmaster [1]	Ken Dodd
Jerome K Weissmuller [1-3]	Stubby Kaye
Lex Hawk [1-3]	Morgan Deare
GF Burton [1-3]	Richard Davies
Murray [1-2]	Johnny Dennis
Vinny [2]	Martin Geraint
Bollit [1-2]	Anita Graham
Keillor [1-2]	Brian Hibbard
Adlon [1-2]	Leslie Meadows
Chima [1]	Tim Scott
Callon [2-3]	Clive Condon
Arrex [2-3]	Richard Mitchley
Chimeron Princess [2][1]	Jessica McGough
	Replacing Baby Baker
Chimeron Princess [2][2]	Amy Osborn
Chimeron Princess [3][3]	Laura Collins
Chimeron Princess [3]	Carley Joseph

[1] *Credited as Young and Baby Chimeron*
[2] *Credited as Young Chimeron*
[3] *Sometimes credited as Young Chimeron*

The band:

The Lorells [1]	Robin Aspland
	Keff McCulloch, Kustin Myers
	Ralph Salmon
The Vocalists [1]4	Tracey Wilson
	Jodie Wilson

[4] *Also heard in parts two and three*

Small roles:

Bannermen 1 [1]	Ross Murray
	Booked but not used
	Russel Diamond, Derek Hartley
	Robert Patton, Darrell Brook
	Replacing Patrick Edwards
Bannermen [1-3]	Ricky Garrett, Philip Babot
	Robert York, Jared Morgan
	Ian Lawrence, Terry Bennett
Chimeron 1 [1]	Bill Malin
	Replacing Russell Brook
Chimeron 2 [1]	Jeremy Davies
	Replacing Ian McClaren
Gavrok Stunt Double [1]	Roy Scammell
Space Tourists [1-2]	Kim Stone
	Margaret Davies, Delyth Evans, Gabriella Nicholson
	Ros Garrett, Andrea Thomson, Steve McEarchron
	Andrew O'Leary, Troy Mitchell, Gwyn Davies
	Philip Samms, Phil Hopkins, Colin Galton, Ian Killen, Debbie Doyle,
	Gary Townsend, Sandie Lee, Stella King, Susan Baker, Margaritte
	Richards, Alan Thomas East
	Valerie Graham, Johnny Darrell, Michael Kelligan
Holiday Makers [1-2]	Bob Prentiss & daughter
	Eric Goldini & son
	Lynda Jenkins, daughter and niece
	Andy Scourfield
	Paul Laker, James Rourke
	Toni Carrol & two sons, Marie Phillips
	Jenny Downham, Vicki Edmunds
	Sheila Brent, Elizabeth Baker
	Melanie Brooks, Sue Hopkins
Redcoats [1-2]	Nicky Thompson
	Leigh Anne Evans, Debbie Read
	Richard Beavis, Danny Glass
Redcoat [1-2]	Terry Jones
	Replacing Tim James
Waitresses [1]	Helen Wilkes
	Lizenna Rees, Jenny Bayliss
Campers on Bus [3]	Gary Townsend
	Johnny Darrell, Alan Thomas East
	Kim Stone, Margaret Davies
	Delyth Evans, Gabriella Nicholson
	Ros Garrett, Andrea Thompson
	Debbie Doyle, Sandie Lee
	Stella King, Susan Baker, Valerie Graham
	Margarite Richards, Colin Graham

Crew

Title Music by	Ron Grainer
Theme Arrangement and Incidental Music	Keff McCulloch
Special Sound	Dick Mills
Production Assistant	Rosemary Parsons
Production Manager	Gary Downie
Second Unit Director DF	John Nathan-Turner
Assistant Floor Managers	Christopher Sandeman
	Kim Wilcocks
Studio Lighting DF	Henry Barber
Lighting	Ian Dow
Studio Sound DF	Brian Clark
Sound	Doug Whitaker
	Brian Clark
Video Effects	Dave Chapman
Vision Mixer	Shirley Coward
Video Tape Editor	Hugh Parson
Technical Co-Ordinator DF	Richard Wilson
Senior Camera Supervisor DF	Alec Wheal
Camera Crew DF	11
Engineering Manager	John Wilson
OB Senior Engineer	Jim Daniels
OB VT Engineer	Martin Perrett
Cameramen	Alistair Mitchell, Tony Maslen
	Chas Snare
	Replacing Tony Maslen at times
Production Operatives	Les Runham
	Stan Cresswell, Barry De Pile, Dave Rogers
Film Cameraman DF	William Dudman
Costume Designer	Richard Croft
Costume Assistant	Leigh Archer
Dressers	Bob Springett
	Lena Hausen, Tom Reeve, Kate Hurst
Make-Up Designer	Gillian Thomas
Make-Up Assistants	Petrona Winton
	Anabela Dellot-Seguro
	Jayne Buxton
Stunt Arranger	Roy Scammell
Visual Effects Designer	Andy McVean
Visual Effects Assistant	Paul Mann
Special Props	Susan Moore
	Stephen Mansfield
	Oliver Elmes
Graphic Designer	
Properties Buyer	Cathy Cosgrove
Designer	John Asbridge
Design Assistant	Hilda Liptrott
Producer's Secretary	Kate Easteal
Production Associate	Ann Faggetter

DF *Working on sequences shot during* DRAGONFIRE

Rehearsals
20th June — 23rd June 1987

Location
24th June — 7th July 1987
(Not 28th June and 5th July 1987)

Studio recording
12th August 1987, TC3

Transmission
Part One Monday 2nd November 1987
19.35pm, BBC1 (24'47", 19.34.53 — 19.59.40)
Part Two Monday 9TH November 1987
19.35pm, BBC1 (24'23", 19.35.44 — 20.00.07)
Part Three Monday 16th November 1987
19.35pm, BBC1 (24'22", 19.35.27 — 19.59.59)

Programme Numbers
Part One 50/LDL/J201H/72/X
Part Two 50/LDL/J202B/73/X
Part Three 50/LDL/J203W/72/X

Audience, Position and Ratings
Part One: 5.3 million, 90th, 63%
Part Two: 5.1 million, 93th, 60%
Part Three: 5.4 million, 87th, 60%

had already covered. The idea came in part from Kohll's interest in ecology: he wanted an 'insect lifestyle' and a strong female lead, who could withstand ferocious odds; on Garonwy he wanted to suggest someone who is in tune with nature, and who is therefore open to ideas which others, such as Burton, would have difficulty coming to terms with. 'Goronwy is in some senses an innocent - he's a person who uses his eyes and ears and constructs his idea of the world from what he sees about him. He's never really startled by anything, because he represents someone who's perfectly in tune with his environment.... He has no malice, no nastiness - he was simply a good person with a simple life.' He denies that Garonwy is a Time Lord; Chris Clough decided - inspired by their name - to give the Bannermen banners on their costumes, alluding to the work of Japanese film director Akira Kurosawa.; Don Henderson notes that worried that he and the Bannermen looked insufficiently alien, and suggested several details to remedy this: it was his idea to give them purple tongues like animals, and to show them giving an alien war cry, like Maori warriors. He also supposed that, under his uniform, Gavrok would be covered with scales or something similar. He had not had the opportunity to think about this before production started (in which case Gavrok would have been given scales on his face), so he took his gloves off to eat raw meat, revealing the scales)

Spectrox 6 (1988, Tat Wood notes similarites to the Starchild concept from **V** and suggests parallels to the nativity; he calls it an example of 'the baby boomer style of designer nostalgia', 'a brief romp through the most popular aspects of a fashionable period of recent history' in which the music functions as a kind of 'guest ; he calls the characters cliches and notes that Billy's gift of his bike to Ray is inappropriate in two respects: it is insensitive in that she only became interested in bikes because she had a crush on him, and it is narratively inept in that the story has been building up to her going with the Doctor as his next companion)

Star Begotten 13 (1988, Nick Cooper points out that the Doctor is never charged his toll, and that the port uses Americvan billions; he suggests that Billy should have become a Chimeron Queen after eating the 'royal jelly'. As he looks more like a female Chimeron than one of the males, maybe he does!)

Starburst 114 (1988, Paul Mount declares the story to be 'a banal and facile extended chase')

Starburst 124 (1988, Chris Clough says he cut the TARDIS scenes because such scenes are 'quite dull')

Think Tank 28 (1995, Richard Amphlett regards the story as situation comedy)

Timelines 2/1 (1991Barry Piggott feels the stort is generically confused: it cannot decide whether to be a comedy, an 'affectionate pastiche', or an 'eccentric tale' with allegorical touches, and that the American agents are unnecessary as the story is hardly in need of extra comic relief; Alastair Robinson states that Garonwy can be translated as Two Hearts)

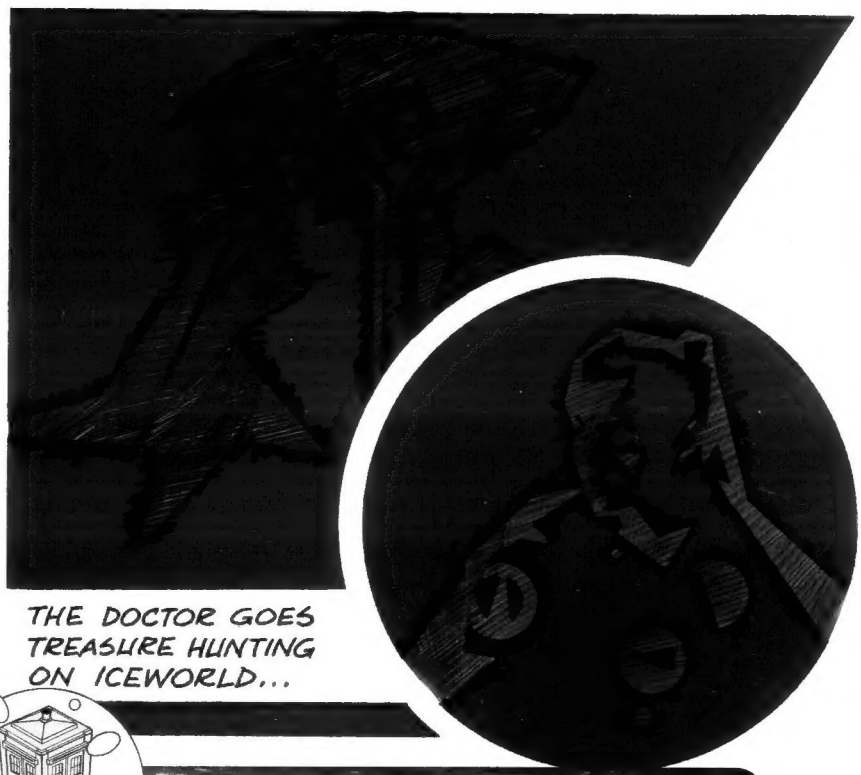
Film
Grease (1977)
That'll Be the Day (David Puttnam, 1973)

Television
Blake's 7 (BBC, 1978-81)
Coronation Street (Granada, 1960-...)
The Darling Buds of May (BBC, 1991-93)
Hi-de-Hi (BBC, 1981-87)
Mission: Imposible (NBC, 1964-71)
Wife of the Week (Sky, 1987)

Doctor Who
The Creature from the Pit (**IN-VISION** 41)
Dragonfire (**IN-VISION** 94)
Mawdryn Undead (**IN-VISION** 65)
Paradise Towers (**IN-VISION** 92)
Planet of Giants (**SPACE AND TIME** 09)
Planet of the Spiders (**SPACE AND TIME** 74)
The Seeds of Doom (**IN-VISION** 13)
Time and the Rani (**IN-VISION** 91)
The Trial of a Time Lord (**IN-VISION** 90)
The Ultimate Foe (**IN-VISION** 89)

Music
Calling all Workers, (Eric Coates)
Children's Favourites
Devil's Gallop (Charles Williams)
Happy Days are here Again. (Jack Yellan/Milton Ager)
The Honeysuckle and the Bee (Flanders & Swan)
In Party Mood (Jack Strachey)
Lollipop, Lollipop Oh Lollipop (Ross/Julius)
Mr Sandman (Pat Ballard's)
Goodnight Sweetheart (Sam Noble)
Parade of the Tin Soldiers (Jessell)
Rock around the Clock (Freedman & Knight)
When the Red, Red Robin...
Who's Sorry Now (Kalmar/Ruby/Snyder)
Only You (Ram and Rand)
Singing the Blues (Melvin Endsley)
That;'ll Be the Day (Buddy Holly)
Why do Fools Fall in Love? (Lyman/Goldner)

Next: Dragonfire



THE DOCTOR GOES TREASURE HUNTING ON ICEWORLD...